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ABSTRACT

This guide to teaching English as a second language to newly arrived adult immigrants has chapters devoted to the characteristics of the adult learner: the teaching of listening, pronunciation, reading, and writing; vocabulary building; lesson planning, and assessing student performance. Approximately half the book is devoted to a discussion of classroom techniques, covering drills, dialogues, how to ask questions, audiovisual aids, orientation and citizenship training, newspapers in the classroom, teaching with stories, field trips, and the use of music and games. Several articles by guest contributors are included, and a bibliography and recommended readings are appended. (JB)

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TEACHING ENGLISH AS A SECOND LANGUAGE

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A METHODOLOGY

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James Fox
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INTRODUCTION

Teaching a class of newcomers is a unique experience. The teacher is often the newcomer's first real link with his new society. In the struggle to feel part of this new world, the newcomer turns to his teacher for advice, encouragement, and example. How the teacher moves, what the teacher says, and how he says it, even the gestures the teacher uses are observed, evaluated and sometimes imitated. The observant teacher may hear his own style of speech echoed by his students in the form of a familiar stress on "Oh really?" or use of "That's right . . . .", or "You know". Or he may notice his own taste in clothing appearing around the classroom.

The teacher of newcomers may be called upon to act as counsellor, employment agent, grocery or fashion consultant, translator, ethnologist, historian or immigration official. Obviously he cannot fill all these roles, but he should be able to refer students to appropriate sources of information. Furthermore the teacher should simulate in the classroom experiences from the outside world.

This handbook is a methodology for the language instruction of newcomers. It is a guide for bringing the outside world into the classroom. Each chapter focuses upon an area of language instruction, such as a language skill or a teaching aid within the broad context of adult Canadian society. Language instruction is placed in significant adult contexts — visiting a doctor or reading a newspaper, ordering food at a restaurant or filling out a job application. The instruction of the skills and the teaching aids which accompany it should assist in preparing the adult newcomer to meet the demands of his new life.

The divisions of the handbook are somewhat arbitrary. It is difficult for example to separate the development of the speaking skill from the development of the listening skill and vocabulary building is a part of the development of all skills. Though the divisions do adhere to a sequence of skill development which is standard to most language programmes, this sequence may not be desirable for adults in a second language learning situation.

The world outside the classroom makes demands on all language skills, and the adult student is anxious to acquire a "survival" capacity in all of them. In addition, many adults will demand to see and spell what they have heard and it seems senseless to deny them this satisfaction. Adults have a way of learning *what* they want to learn *when* they want to learn it. While a child ordinarily acquires his first language in a listening-speaking-reading-writing sequence, an adult may respond well to an immersion in all skills of a second language. So rather than suggesting a rigid sequence of instruction the divisions of the handbook suggest areas of instruction in a flexible and interracting progression. The chapter on vocabulary, for example, is placed near the end of the handbook not

because "words" and their meaning are of little importance in the early levels of language learning but because vocabulary building is accelerated as the skills are mastered.

English language teaching in Ontario developed during the 1960's along the lines of the then current view of language teaching. According to this view the student was to repeat after the teacher, and imitate him, and practice hard on specially devised drills of language patterns. But experience has proved that these techniques are not enough. At some point the student has to use language in true to life situations as a means of communicating. He is not a parrot or a machine. He likes to understand what he is learning and why, and he wants to apply what he has learned in meeting the demands of his everyday life. Practice alone is not enough. The learner must be led to use what he has learnt in contexts and situations. It is not surprising that role playing has become a common technique in intermediate and advanced classes. Using this technique the teacher describes a situation to a student – perhaps he is discussing his daughter's poor showing in school with a teacher, or asking his boss at a fabric factory for a raise – and the student then musters all his resources to express himself in this simulated situation involving another student or the teacher. The situations demand *total* communication: proper gestures, personality, social graces and reasoning power. The student realizes rather quickly that language is more than words and that successful communication depends not only on what you say but also on how you say it.

So the current view of language teaching is a modified version of the old. It does not advocate the abandonment of practice, but it does emphasize practice *with understanding.* It does not advocate the abandonment of formal classroom instruction, but it does emphasize bringing the language to use in a way that is meaningful to each learner. It does not advocate the abandonment of drilling for teaching grammar, but it also recognizes the value of well-timed and well-chosen grammatical explanation.

This revised methodology handbook expresses these three major ideas:

1) The class should provide systematic and intelligent language training.

2) It should offer true-to-life opportunities for conversation in English.

3) It should recognize the individual's own style of learning and his particular needs as an adult and as a newcomer to Canadian society.

The teacher of English as a Second Language need not be a theorist. Nevertheless, he will, through his trial and error evaluation of various

teaching techniques, develop his own thoughts on language instruction – and loosely speaking, his own theory. This theory will be rooted in his own unique classroom experience. Its validity will depend in a large part on how objectively the teacher can view his teaching successes and failures, and how imaginatively the teacher can modify and improve his teaching. To ensure this vitality in his teaching practice, the teacher must be able to use a variety of techniques – he must be able to take a variety of roles. This versatility demands an eclectic methodology. One student may learn effectively through listening and repeating; another student may be bored to distraction. The successful teacher will have a methodology with varied techniques for reaching any single objective. And this methodology will be the result of years of experimentation in the classroom. This handbook is only a guide. It includes techniques which other teachers have found useful, but it should be followed imaginatively – its techniques should be tested by the unique personality of any one student and teacher.

With the coming and passing of numerous theories, many more techniques, and infinitely more teachers, second language learning has taken place for over twenty-five centuries. And it seems safe to conclude that it will continue to take place in Canada in the 1970's. Certainly man has always had the capacity for satisfying his needs. That particular man – the Canadian newcomer of the 1970's – will continue to need English and the strength of his motivation will certainly contribute to our success in the classroom.

CHAPTER 1

LANGUAGE LEARNING AND THE ADULT

LANGUAGE LEARNING AND THE ADULT

QUESTIONS

1. *What are characteristics of the adult as learner as opposed to the child as learner?*
2. *What demands do these characteristics place on language teaching practice?*
3. *Why is timing important in establishing the most appropriate climate for language learning?*
4. *What potential danger do the simplifications and gradations of language materials have for the adult classroom?*

There is an art to teaching adults. Some skeptics, generalizing from their own experiences, might be doubtful of any educating after the age of eighteen, much less of an *art* of educating. The "you can't teach an old dog" mentality is as much a part of us as our belief in the limitless educability of youngsters. Research, however, does not support such suppositions. Adults *can* learn and, in fact, as Edward L. Thorndike pointed out in a 1927 study, "the ability to learn declines only very slowly and very slightly after the age of twenty-two".[1] More recent research suggests that the basic capacity for learning remains essentially unimpaired throughout the life span though the speed of learning appears to decline very slightly.[2]

A child acquires a second language more easily than an adult. He is often able to acquire a second language without any formal instruction. An adult, on the other hand, may with great effort achieve only limited mastery of a language, and he will probably require the formal instruction of the classroom.

As the child moves toward adulthood, he too may lose his facility in acquiring a language. The older child, like the adult, may require formal classroom instruction. Though many of the following techniques in language instruction may apply as well to children as to adults we are only concerned with their use for teaching adults.

An adult is a complete person. That is, he has within himself a capacity for dealing with his environment and for providing for his needs either directly or by manipulating others. Consequently he is self-directed. He has a self-image which reflects the sum of his experiences. He reacts to new situations according to his own self-expectations. Because he has "character", he has less freedom of response than a child who has yet to establish an identity.[3]

It is wisest to accept this description of adulthood for the second language classroom broadly and with some reservation. After all,

definitions of adulthood will vary according to cultural backgrounds. Therefore, the suggestions which follow must be implemented judiciously and with the cultural background of specific students in mind.

The Adult's Self-Directivity

If we can consider most adult learners to be self-directive,[4] the teacher of adult classes need not be an authoritative manipulator. The teacher can help the student to define his language needs and then to satisfy them. Take the case of an Italian mechanic who wants to pass a trade examination. His motivations for studying English are clear to him, and, ideally, the teacher should help him to develop his language skills within the context of the language demands of his trade.

In general terms, the adult learner, unlike the child, usually knows why he is studying a language. The teacher must respond to this motivation by preparing contextualized language instruction or, if the orientation of this contextualization is not of general class interest, individualizing instruction. Since the student is aware of what he wants from the course, he is most motivated by instructional activities which are immediately applicable to his own situation.

The Adult Learning Climate

Once the teacher has helped the student define his motivations for learning and has begun planning to contextualize his language instruction for the needs of his students, he must develop the most appropriate climate for learning. Educators disagree as to how the best climate for learning may be most effectively achieved. Some would suggest substituting comfortable chairs for desks; informal conversation for classroom procedure – in effect, moving the classroom into the living room. Others would suggest that because adults experienced authoritative schooling as children, they expect authoritarianism when they return to school as adults. It would seem that the best climate of learning might be achieved through a compromise of these two positions and a keen sense of timing.

The rigidly authoritarian teacher will intimidate language learning because he denies free exchange in favour of rules of procedure. But the opposite extreme – the "living room" atmosphere – may be equally intimidating, because it is too casual. Initially, eliminating regular classroom procedure may be more destructive than helpful, because it puts the additional burden of socializing upon an adult who wishes to focus on learning. Generally, adults are so highly motivated that they will complain if the ritual of the classroom is too informal.

The ideal classroom is dynamic, and after normal procedure has been established the students will generate the most relaxing, most stimulating classroom atmosphere if they are allowed the freedom to do so. The danger of the authoritative position is that it does not allow for sufficient

class response. The danger of the "living room" approach is that it is artificially imposed by a teacher on a group that may be unable to function effectively in it; and because it is artificial it also may inhibit freedom of response. The relaxation of procedure must come from the class when it is ready for it; the good teacher recognizes when the time is right.

At first, routine classroom procedure gives the language student a sense of security in a situation which may be somewhat awkward for him; it provides him with a stable framework for response. Later as he begins to feel a part of the class (as opposed to being an isolated student), he will express preferences as a member of a group. Any teacher will agree that each class has a different group personality. The talented teacher uses this unique group personality in striking a balance between rigid authoritarianism and complete informality.

Assuming that you are confined to the limitations of a classroom teaching situation, you still can help the students to feel at ease. You can do this by showing a genuine interest in your students. Get to know them and let them get to know you as well. Begin by learning their names. They are adults and if you are calling them by their first names, it seems consistent that they call you by yours. Recognize that each of them has a unique wealth of experience which, quite happily for the language teacher, they are anxious to communicate. Therefore, whenever possible move your exercises from purely academic textbook questions to more personal questions.

The breadth of the adult's experience should allow the language teacher to use a variety of techniques. The teacher can use common situations for instruction since the adult is capable of playing roles and of simulating real life experience. It is good practice to supply adults with dialogue frames within a wide range of situational contexts, and based on language features which have been taught. The adult student can translate his own personal experience and personality into the idiom of his new language.

The physical set-up of the classroom itself should express a personalized instructional approach. The teacher should vary the arrangement of desks to suit his immediate instructional objectives. Desks need not be arranged in the traditional regularity of rows, with the teacher as head. Instead, they might be arranged in a circle or semi-circle with the teacher as a part – and with no back or front. In this way, each student may feel that he is a necessary part of a unified class. Other teaching situations may suggest smaller groupings of desks in pairs or fours.

Remove classroom items which may produce negative associations in the minds of students. Even a teacher's desk with a heavy arm chair for example, may be associated in the mind of a student with authority and

repression. Do they have a place in a language class whose purpose is active communication by students?

In varying the structure of the class it is sometimes wise to place the adult student in the role of teacher. Let students give each other cues in exercises. Allow students to develop dialogues in pairs. Encourage students to enter into genuine communication in problem-solving exercises.

Just as it is wise to allow the adult student to assist in the diagnosing of his own needs, it is also wise to allow him to assist in the evaluating of his own performance. It is sometimes useful to supply the adult with a model examination and let him make up examination questions. These questions could then be compiled and given to the students as an exam. Experience seems to indicate that adult students do appreciate achievement tests as objective measures of their performance. Certainly the student, with the teacher in consultation, should be directed to the self-evaluation of which he is capable. An achievement test is only one measure, and perhaps the least accurate, but it may be a useful motivating device for adults.

Dangers to Adult Language Instruction

Perhaps the greatest dangers to adult language instruction are the simplifications and gradations implicit in most levels of second language instruction. But we must be careful that our simplifications and gradations are in language and *not* content. We must be careful, particularly in the selection of situations for conversational instruction and reading items, not to insult the intelligence of our students. Adult students appreciate adult situations and contexts and adult reading matter. We must be sensitive not only to their limitations in the language but also to the mature demands of their own adult self images. We must be careful to make our teaching materials appropriate to the maturity of our students.

Finally a word should be said about the intricate inter-weaving of language with culture. It is extremely important to realize that learning a second language is not a remaking process. What we intend to give the student is the language to cope with and, if possible, to appreciate his new culture. We are not replacing his own language or his own culture – they *are* him. We must be sensitive to his feelings of estrangement or "anomie" in his new language. Consequently, exercises which presumptuously elicit Anglo-Christian values are to be avoided. Whenever an evaluation or opinion is required, let the student respond freely. For example, a pattern drill contextualized to the Canadian scene might not be consistent with the experience of many students:

On Sunday I go to church.

Since it might not be consistent with the experience of some students, it

seems pointless to drill it in repetition or to demand it as an answer to: "What do you do on Sunday?"

It is difficult to generalize about adult language training classes in Ontario. There are many different kinds of classes – Manpower retraining programmes, pre-upgrading programmes for tradesmen, programmes for mothers, bi-lingual programmes for particular language groups, etc. Some programmes have classes daily, others two nights a week. Most classes have about fifteen students, a size small enough to allow for the individualized attention which language learning requires.

It is also difficult to generalize about the type of adult who enters this variety of programmes. These adults have different motivations. In the retraining programme of Manpower one is likely to find students with very specialized professional ambitions; in a programme for mothers one is likely to find students who attend classes as a means of making friends. In many evening programmes one is likely to find students who are very tired after a long day's work, and their attendance may suffer. There will be some students who have been in Canada a number of years and who have been embarrassed by their English into returning to the classroom. These adults may feel a growing isolation from their children who are quickly adopting Canadian ways.

There will be different styles of learning. Some students may require homework in order to feel that they are learning something. Others may not have time to do it. Some adult learners, due to hearing loss, will find it very difficult to listen; other adult learners might find it embarrassing or humiliating to repeat after a teacher. Some adult learners will find games and songs amusing; others may find them childish and a waste of time.

In summary then, there is an art of teaching adults. Specific approaches must relate to the individual cultural backgrounds of the students. Foremost among principles of adult learning is the belief that adults require considerable self-directivity in all pursuits including educational ones. The controls of second language teaching must not inhibit the natural, self-directive capacity of the adult.

FOOTNOTES

[1] Edward L. Thorndike and others, *Adult Learning* (New York, 1928), p. 59.

[2] Irving Lorge, "The Adult Learner" in *Adult Education: Theory and Method* (Chicago, 1963), pp. 1-9.

[3] Frederick Perls, *Gestalt Psychology Verbatim* (Lafayette, Calif., 1969).

[4] Malcolm S. Knowles, *The Modern Practice of Adult Education* (New York, 1970).

CHAPTER 2

TEACHING LISTENING

TEACHING LISTENING

QUESTIONS

1. *In what way might speaking be considered easier to teach than listening?*
2. *Why must listening instruction be anticipatory?*
3. *Why is it important that the language student become sensitive to non-verbal cues? What features of language communication can you list which colour the messages of words?*
4. *What types of listening exercises should be used?*
5. *Which methods effectively teach "selective" listening?*

So many approaches to language instruction concentrate on the oral production of the language – that listening is often neglected, except as it leads to oral production. Ordinarily language instruction does begin with listening, but a second step – repetition and pronunciation practice – usually follows. In the natural world of language, however, the listening experience is not always followed by a speaking experience. In fact, listening to a news broadcast or a lecture may occur quite independently of any spoken reproduction of the listening experience. Language classes, therefore, need to develop this capacity – indeed this necessity – for listening.

Difficulties in Teaching Listening

It is probably easier to teach speaking than listening. After all, you can observe and isolate errors in speaking for systematic review. Unfortunately, only the *effect* of listening errors can be observed often without any indication of cause. We can note a mistake in comprehension but we cannot explain the "why" of the mistake. In speaking, the learner can exercise controls by using the limited structures and vocabulary with which he is familiar. In listening, the learner can exert no controls over the structural and lexical range of his speaker. Nevertheless, any listener can learn to focus on significant content items. He can learn to listen selectively.

Discrimination of Sounds

Sound confusion seems to be a significant part of the problem of listening comprehension. Consequently a speaker of Libyan Arabic studying biology might comprehend "Rabbits *breathe* quickly."[1] rather than "Rabbits *breed* quickly." He will confuse two sounds – not only aurally but orally as well. Since the /d/ sound does not exist in his own

language, he will approximate it. The evidence of misunderstanding the student provides through speech or writing suggests to the good teacher of phonology minimal pair listening and speaking exercises to assist this student in becoming aware of the contrasting sounds.

Minimal pairs are two words which differ in one sound only. The contrasting sound can occur anywhere in the word – at the beginning as in fine/wine, in the middle as father/fodder, or at the end as in let/lead. Practice in hearing and pronouncing the words may not be enough and the teacher who can *explain* how the sounds are produced will be appreciated by his students. I'm sure I'm not the first teacher to realize that students *do* learn to read lips and this can help them to understand sounds which they find difficult. When testing, the teacher may want to hold a paper before his face so that his lips are not visible, or he may decide to stand at the back of the room for listening exercises.

Much listening instruction must be anticipatory. That is, it cannot respond to complete linguistic evidence as in the case of our Libyan biologist. Consequently, students' ability to listen must often be improved generally without specific phonological reference.

Giving Order to the Natural Speech Flow

Certainly not all of the listening problems of our students are related to problems in discriminating sounds. Many more problems relate to the inability of the listener to make sense of the natural flow of English speech. He hears sounds but he may be unable to differentiate the sounds into words. What's more he may be unable to isolate significant content and informational items for concentration.

Fortunately English has certain built-in limitations which allow for complete listening mastery. English is at least 50% redundant. That means that twice as many words and language signals such as stress and intonation are used in normal discourse than required. Examine the question: "Is he here?" Question is signalled in two ways through a subject verb inversion and through a rising intonation. Both "he" and "is" carry a third person singular meaning. Even in a sentence of three words there can be a high degree of redundancy.

Selective Listening

Instruction – or more appropriately, practice – in listening comprehension must develop the student's capacity for selective listening,[2] for straining out significant content from the natural flow of speech. This means activitating the student's powers of anticipation so that he can listen and hear what he expects to hear. In this way, his powers of concentration need not be intensely directed toward individual lexical items. The student does need to be aware of non-verbal means of

communication which interplay with language. Awareness of these cues can augment the student's power of anticipation.

Intonation and stress convey messages which contextualize the language. A baby is sensitive to these qualities of language before he knows words. His babble follows intonation and stress patterns in nonsense words. A sensitivity to the meaning of these qualities develops the capacity of anticipation so important to selective listening. Intonation, for example, suggests the response desired: it may indicate whether the speaker is asking a question, making a statement, or enumerating a list of items. Stress, too, signals meaning. For example, in the sentence, *"She* isn't studying but / am.", the two primary stresses are used to signal contrast. Stress directs the listener's attention to the most significant lexical items, in this case the contrastive items. Pitch, volume, facial expression and gestures may relay messages about the nervous state of the speaker. A customer in a restaurant shouting at a waiter while gesturing to his soup conveys a message which is only slightly augmented by language. A smiling mother who pats her son on the head and says "You fool" means something quite different from the driver who shouts "You fool" at the person who has just run into him.

A student can be made sensitive to context so that he can anticipate content. Even at early stages students should define contexts through interpreting cultural cues. One useful exercise is to have students listen to the natural flow of English speech and watch it dramatized in a true-to-life situation. Encourage the students to understand it *generally.* They should be asked general questions such as: 1) Is the speaker happy? 2) Is the speaker nervous? 3) Where is the speaker? 4) What is he doing? Through questioning, the listener should be able to set the scene. Once he has set the scene, the listener has certain expectations of the language used therein. Isolation of the significant content in a repeated listening exercise becomes simpler because the listener listens selectively. He has some idea of what to listen for.

Controlled Listening Exercises

At this stage controlled listening exercises can help. There are various ways of assisting the student to listen selectively. One exercise is to ask the student certain general informational questions which he should be able to answer following his first listening. These questions should not require application or inference from the information contained in the listening exercise. If they do, they are best used with advanced levels.

More controls may be necessary in exercises at less advanced levels. Question sheets requiring one word answers to sequentially organized and significant questions on a) context and b) content are useful guides for students. These questions help them filter out and listen for significant

information. The questions themselves can suggest the content and provide the students with an organizational frame for selective listening.

What should be used for listening comprehension exercises? Teachers are tempted to read passages, to record news broadcasts or to prepare lectures. All of these are excellent sources of listening comprehension activities. But they are extremely difficult sources for early practice in selective listening. They are examples of spoken writing. That is, they communicate in the highly organized and complex mode of written language – not in the mode of natural discourse. Specifically, this type of listening exercise does not include the colloquialisms, the redundancies, the hesitations, the gestures and the facial expressions which *are* spoken language. Informational content is maximized.

Since most of the listening a student does is part of real-life conversation, it seems wisest to use real-life situations for listening comprehension exercises – at least at the beginning level.

Probably the most basic listening exercise is responding to commands. Students can be given commands and the accuracy of their responses reveals their level of comprehension. If for example a student is asked to "put his hat on the desk" and he responds by putting his head down, the teacher will know what sounds are causing difficulty.

If the oral instruction of the course is contextualized, it should be easy enough to contextualize the *aural* part as well. Situations which are used in oral drills and communicative activities can be easily adapted into listening exercises – and given a slightly different twist. Listening exercises should be as *natural* as the situations they represent. Redundancies, hesitations, brief responses, disjointed sentences etc. must be built into the script. In other words, an exercise must be a slice of life – neither a contrived situation nor an artificially delivered discourse. While we recognize the contextual importance of real situations for language instruction we often seem, in the preparation of listening exercises, to impose an unrealistic regularity on situations. Before writing a dialogue or listening exercise – listen to *real* discourse. Attempt to transcribe it and then use it.

A Typical Dialogue

The following is a script of a dialogue which might be used in conjunction with a lesson on ordering food in a restaurant as for example, lesson 15 of Book II of *Introduction to Canadian English*:[3]

(restaurant noise in background)

Waiter:	Whadaya wan?
Man Customer 1:	Are ya ready to order yet?

Woman Customer 2:	I can't decide between the chicken and ah. . . .the steak. . .both sound. . . .I guess . . . .okay I'll have the steak – rare.
Waiter:	One steak?
Man Customer 1:	Ya, I guess I'll have that too.
	Two steaks.
Waiter:	Anything to drink?
Man Customer:	Mmm, I think I'll just have water
	Ya, bring me a glass of water, please.
	You want coke, don't cha?
Woman Customer:	That's good – yah.
Waiter:	OK.

On the first listening the student might be required to answer the following *general* context questions:

1) How many people are in the conversation?
2) Where is the conversation?
3) Who is speaking?
4) What are they doing?
5) What kind of restaurant is it?

After a second listening and with the context firmly in mind the student should be able to answer specific content questions like:

1) Who speaks to the waiter first?
2) Who orders first?
3) What does the man order
4) What does the woman order? Why is it difficult for her to order?
5) Is the steak an easy choice for the woman to make?
6) What does the woman order to drink?

Advertisements, news broadcasts and weather reports from radio and television can be recorded and supported by guiding content questions. A question sheet to be completed by the student might be as follows:

1) The temperature tomorrow: high_____ low_____

2) wind direction _____

3) temperature now _____

4) the highest temperature ever recorded on this date _____ _____

Unlike natural discourse which can often be anticipated from context with non-verbal cues, most radio and some television scripts (with the exception of advertising which depends heavily on immediate impact through repetition) are very difficult. Not much can be interpreted from the dispassionate voice and facial expressions of a newscaster. In addition, the ease or difficulty of the broadcast for the listener is directly related to the listener's background. If he listens to the broadcast already having some familiarity with the news items, then he will probably be able to understand more than someone who has no familiarity. But their heavy informational content and their lack of redundancy make news items difficult for native listeners as well. This should be taken into account when we prepare listening exercises for our students.

One useful way of reinforcing a listening exercise based on "spoken writing" is to give it as dictation. This is particularly useful for the visually oriented adult. Dictation not only helps students in understanding but also helps in diagnosing their listening problems – particularly those problems related to faulty phonological discriminations.

A listening exercise which requires no preparation and which establishes high student interest is for the teacher to talk for several minutes about himself. The students can then ask each other questions about what he said and then ask the teacher questions about what he said. The exercise becomes conversational in its orientation. A teacher could tell his students about his own childhood which might lead to questions which attempt to relate the past with the present, for example: You were born in Calgary so why did you move to Ontario? etc.

The teacher can lead the students in a listen-read exercise. Students follow along in their copies of a reading passage while the teacher reads aloud, then as a group or individually they read the passage aloud.

Attempts should be made to bring all common listening experiences from the outside world into the classroom. Most teachers probably do not have access to a video-tape recorder for recording television programmes, but many teachers do have access to tape recorders and classroom telephones. Tapes can be made of intercom announcements (fire drill directions or a flight arrival or departure). Simulated and real telephone calls are an excellent test of a student's listening ability.

In collaboration with CHIN Radio the Citizenship Bureau is developing conversational English programmes for various language groups. The

original series entitled "The Adventures of Franco" consists of dialogues between the Italian newcomer, Franco, and members of his new society. The conversations concern experiences common to the newcomer – applying for immigration, finding work, going to parent night at school, formal introductions etc. Sound effects give them a convincing realism. To assist the listener in comprehension of the dialogues, a summary in Italian is given first to acquaint the listener with the content. Then the dialogue is presented at a natural pace. Next the dialogue is read at a slow pace and then a final time at a normal pace. It is my feeling that too many teachers feel hesitant about altering the speed of spoken English. They feel it is dishonest and artificial. Certainly from time to time – and I believe these radio programmes are one such time – reducing the pace of speech is valuable in improving the comprehension of a listener. He is given the satisfaction of actually understanding something on his own. In the classroom too, talking slowly can ease the student's understanding of normal conversational English. Slowing the pace may help the student overcome the frustration of knowing a lot of English but being able to understand very little conversation. And as his ear becomes accustomed to English conversation the speed can be increased in order that a complete transition can occur.

Summary

In summary, what has been suggested is a gradation of listening exercises. It was recommended that listening exercises be contextualized within the situations set by the *oral* part of the lesson. Listening exercises should contain realistic language with all its natural redundancies and irregularities. The student should be encouraged to listen for meaning rather than sound, to make use of contextual cues, and to get at the essentials. To this purpose questioning devices were recommended. Questioning of a first listening should assist the student in establishing a context. Questioning of subsequent listenings should assist the student in understanding the essential content. At some future point the student should be given the opportunity to listen selectively to discourse in a free listening situation without any questioning devices and to discuss its context and content in any way he sees fit.

FOOTNOTES

[1] Claude E. Shannon and Warren Weaver, *The Mathematical Theory of Communication* (Urbana, 1959), p. 104.

[2] Eugene A. Nida develops his definition of selective listening and applies it to reading in "Selective Listening", *Language Learning,* IV (1952-53), pp. 92-101.

[3] Carson W. Martin, rev. Lillian Butovsky and Esther Podoliak, *An Introduction to Canadian English* (Toronto, 1972).

CHAPTER 3

TEACHING PRONUNCIATION

TEACHING PRONUNCIATION

QUESTIONS

1. *Why is it so difficult for most people to master the pronunciation of a second language?*
2. *What problems does a heterogenous class pose for the teaching of pronunciation?*
3. *What is a realistic standard for evaluating the pronunciation of a second language student?*
4. *How does context help shape our understanding of poorly pronounced words?*
5. *What are some techniques for improving pronunciation?*
6. *What are some techniques for teaching intonation and stress?*

Problems in Teaching Pronunciation

Sounds are a component of any language. Each language has its own sound system. Though any normal human possesses the articulatory organs necessary to produce any sound in any language, most normal humans find it extraordinarily difficult to master the pronunciation of a second language. The difficulty can ordinarily be attributed to interference by the native language. The deeply ingrained habits of a native language are imposed upon the language features of the second language. In other words, the learner of English associates and approximates the unfamiliar sounds of English with the familiar sounds of his own language. In areas where there are no equivalences, distortion results from approximating sounds.

The voiced/voiceless contrast of /ð/ and /θ/, represented in writing by "th", is not common to many languages except English. Consequently, depending upon what would fill a similar sound position in their native languages, students substitute /t/, /d/, /s/ or even /z/! A non-existent voicing contrast in Arabic makes it possible for an Arabic student to insist that he drinks "bebsi cola". Even with sounds which do occur in both languages there is the further problem of distribution. That is, sounds in any language occur in certain – and only certain – sequences. The sound /ŋ/, represented in writing by "ng", for example, never occurs at the beginning of words in English. Consequently an English speaker's expectations of sound sequences may lead him to substitute /n/, represented in writing by "n", at the beginning of a foreign word which actually requires /ŋ/.

What is Acceptable Pronunciation?

While it is relatively easy to isolate phonological errors, it is not quite so easy to determine what should be done about them. In an English class representing ten different languages, there may conceivably be ten different problems in the pronunciation of a single multi-syllabic word. Or there may be ten problems in the pronunciation of a word by a single member of the class. Certainly it would be impossible to correct all pronunciation problems of all students simultaneously. Like any good tactician a teacher must set up priorities.

Comprehensibility must be a priority. If the word is understood, though tainted with a foreign accent, it should probably be considered acceptable. Certainly in ordinary talk the context will define a doubtful sound. A Chinese student hired as a farmhand in Drumheller, Alberta, might be expected to ask the foreman of a sheep ranch, if he should shear this "ship"? The foreman will know what he means and will be able to answer: communication is achieved. Or your Italian friend is preparing spaghetti and asks you to hand her a sauce "pen" from the cupboard. Your hungry stomach knows what she means.

Being understood may not be a satisfactory standard for some students who are experiencing embarrassment or ridicule on account of their accent. These students may require special individualized instruction. Perhaps while the rest of the class is involved in another activity, these students can work on pronunciation with the teacher. All students will appreciate the fact that English has many dialects and all dialects are acceptable, but since they are living in North America their best dialect model is North American standard English.

Assuming the student doesn't make many errors and that he is content with simply being understood, there is probably little reason to concentrate on pronunciation drill. However if the student consistently approximates and distorts words and sentences beyond recognition, then some drilling of problem sounds may be necessary.

When to Teach Pronunciation

Since phonology is an integral and inseparable part of language and communication, it is best to treat phonological problems as they arise in the flow of language in the classroom. Certainly the teacher does not treat them in an unanticipated, hit or miss fashion. Rather, in his lesson plan, the teacher should anticipate and isolate one significant phonological problem which will be elicited by the thematic and structural content of the lesson. For example, in an early lesson structurally concerned with "what" questions and thematically concerned with identities of concrete objects, it would be possible to anticipate problems with the /I/ /i/ phonemic contrast. The questions – What *is this*? *What is it*? or What are *these*? necessitate accurate use of the contrast.

Pronunciation seems to be related to accurate listening. If the stimulus is clearly defined in the mind of the listener, it seems safe to assume that it can provide a model of comparison for oral production. To assist in "tuning" the ear to discriminate sounds, many teachers have used *minimal pairs* or words which contrast in *one* phoneme only. In the early lesson described above the /I/ – /i/ contrast was isolated. The following minimal pairs would be suitable for diagnosing problems and developing auditory discrimination:

/I/	/i/
it	eat
sit	seat
sin	seen
fill	feel
will	we'll
ship	sheep

A sequence of activities can be followed for any phonemic problem. The point of departure is consistently an actual student error and the teacher should adjust the sequence to suit the proficiency level of his students.

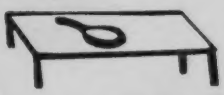
Isolating the Problem

The first step is to isolate the problem sound areas. A good and attentive ear should be adequate in determining sound deficiencies which significantly affect communication. The teacher of a homogeneous group should have little difficulty isolating problem sounds; the teacher of a heterogeneous group may find it useful to consult contrastive analyses of the sound systems of English and the native tongues of his students. Listening tests are a good guide to aural deficiencies. They may take the form of discriminations involving minimal pairs:

Circle the picture for the word you hear. The examiner will read each correct choice twice:
Pan (teacher reads)

Or the test may take the form of discriminations in context:

Circle the picture for the word you hear. The examiner will read each correct choice twice.
John put the pen on
the table (teacher reads)



For the purposes of illustration, let us suppose that the /ɛ/ – /æ/ contrast has been isolated as a problem area.

Explanation of Speech Mechanism

After the problem areas have been determined the teacher should explain and illustrate how the two sounds are differently produced. Advanced students are quite interested to know what happens. A simple diagram of the speech organs and a red sock are excellent aids for this instruction. The sock, placed over the hand, illustrates the tongue and can be moved to show the relative tongue positions of /ɛ/ and /æ/. In addition, to seeing that /ɛ/ is a higher vowel than /ae/, students can be directed to *feel* the difference also. Ask them to say /ɛ/ with their tongues comfortably relaxed in the middle of their mouths and their lips comfortably spread. Then ask them to say /æ/ by dropping their tongues to the bottom of their mouths, lowering their jaws and opening their mouths wide – as if a doctor were giving them a throat examination. Have them repeat the sounds in rapid succession and notice the changes in their speech organs. They soon not only realize that there is a difference in the sounds, but they also realize what must be done to reproduce them.

Contrastive Drills

After the explanations and demonstrations have been made, it is time to begin intensive contrastive drill work. The teacher should make up a list of as many minimal pairs as he can. He should then make up sentences employing as many of these contrastive sounds as possible. There are currently a number of books on the market which are useful for this type of drill.[1] The teacher should realize that these contrastive drills are only a means and not an end in improving the student's command of English sounds. These books are helpful to students and should be used, but they should be used as *one* of several steps in a development. Reading minimal pairs or sentences from a book is not natural conversation. The goal of teaching phonology is to improve the student's natural speech. Minimal pairs can be used effectively for choral and individual repetition. The student should become thoroughly familiar with them: he should not only be able to hear the differences but he should be able to produce them as well. To serve this function, and so that the student can measure his own improvement, regular listening tests should be given. It is often useful to have students give other students these listening tests which may be as simple as a list of ten words for dictation. In this way students are made aware of the problems in communication and they become more receptive to the learning process which may involve rigorous and tiring drill.

Rhyme Drills

The student is only passively involved in the discriminations made in minimal pair drills. The contrasts are already made for him. Rhyming drills are excellent in developing the student's active powers of discrimination. To rhyme correctly the student must have internalized the contrast

of the two sounds. In a rhyme drill the teacher says a word of one syllable which contains a problem sound (preferably a word which has a partner in a minimal pair, but one which has not been drilled before). If, for example, the teacher says the word "set", the student is expected to respond with a rhyming word like "bet" or "let". In order to maximize student involvement, it is good to have students give the rhyme cues to other students.

Tongue Twisters

It is now time to have the students use the sounds in more natural contexts. They still may need time to make the discriminations *consciously*: they are probably not yet ready to make automatic and correct use of the sounds. Having the students write tongue twisters with as many words (particularly of one syllable) with the problem sound as possible gives them time to think about the natural production of the sounds in their own sentences and speech. When they read their sentences to the class they have opportunity to concentrate on the problem sounds. And they do enjoy writing their tongue twisters. One student having earlier observed the actions of a classmate wrote:

Ann set that plant down on the desk and then sat down.

For variation it is good to have students exchange tongue twisters, make needed grammatical corrections, and then read their classmate's tongue twister to the class. (The students may benefit more from a classmate's corrections than from the teacher's – at least for change.)

From Word to Sentence

Another controlled drill for using the sounds in natural speech is to ask the students to make up sentences from single words containing the sound. Of course, the student must use the word in a sentence which indicates he has correctly understood the problem sound. For example, the teacher or another student might say: "end". The student could respond by saying: "It's near the end of class!"

Eliciting the Sound Through Questions

The final step is to direct the student to use the sounds in natural speech. This can be done through simple question identifications which require an answer containing a problem sound. For example, the teacher could ask: "What is this?" (holding his pen). The student would respond by using the problem sound /ɛ/ in a natural context: "It's a pen." (By this time the class enjoys judging the clarity of their classmate's response.) The question itself can also test the student's powers of listening discrimination while still demanding production of one of the problem sounds in the

answer. The teacher might say: "Where can I buy a pen?" If the student has heard /pen/ and not /pæn/ he will answer correctly: "You can buy a pen in a school supply store." He has triumphed over one of the front vowel sounds.

Correcting Pronunciation in Contexts

Pronunciation problems will occur when the student is doing oral drills or when he is discussing something in free conversation. Most students will benefit from being reminded occasionally of the correct pronunciation. But the teacher cannot expect perfection and he must limit his corrections to one or two errors each day. Otherwise the student may despair of ever speaking English. If the teacher is able to isolate one or two consistent pronunciation errors, he may decide to stop the drill or conversation for a pronunciation exercise involving the whole class; he may explain how the sound is made and require the student to repeat minimal pairs with the problem sound; or he may confront the student alone after class, during a break, or at a time when the rest of the class is involved in other activities. The particular strategy should be determined by the student himself. Some students are so sensitive about their pronunciation problems that any classroom activity based on them may be more distracting and embarrassing than educational.

Intonation and Stress

At some point the students will need instruction in intonation and word and sentence stress. Intonation – the rise and fall of the voice – can be demonstrated by drawing lines or intonation contours for sentences. Following the teacher's model, students can draw contours for speech patterns which are given as cues. These patterns should include questions, statements, lists etc. The teacher can also illustrate intonation by arm signals which indicate the rises and falls of the voice. Opportunities should be provided for the student to imitate the natural intonation patterns of normal talk so that he can acquire a sense for the "music" of spoken English. To this purpose recordings can be brought to class of real dialogue exchange, of television dialogues, or of disc jockey talk. Students can listen to the speed of delivery, variations in voice, pauses etc. and then with nonsense words attempt to imitate what they hear. The teacher will take care to keep the utterances short enough for successful imitation by using the 'pause' button on his recorder.

There are also various ways of illustrating and practicing stress in words or sentences. One means is through reading sentences where all primary stresses are denoted by big letters: HAPpy or Is it BIG or SMALL? Another means is through beating out stress patterns on the desk. Occasionally when a drill concentrates on one dimension of language – such as its stress – students will begin to understand how it functions.

A beating exercise can extract the rhythm and stress from language. In many cases entire meanings or functions can be determined by proper stress. Consider the differences in meaning between: SHE's a student, and She's a STUDENT. (In the first case she is being contrasted with someone else.) The function which the following words can serve is determined by stress: EXport/exPORT, PERmit/perMIT etc.

Summary

What I have attempted to show is that phonology can be taught successfully providing that it is done systematically and that the true goal – correct use of the problem sounds in natural speech – is kept in mind. To attain this goal the following steps were recommended: 1) isolation of the problem sound areas 2) drills for contrastive recognition 3) elicitation of the problem sounds in a conversational context.

FOOTNOTES

[1] Elizabeth Clarey and Robert Dixson *North American Pronunciation Exercises in English* (Montreal, 1963).
Thomas Crowell, Jr., *Modern Spoken English* (New York, 1961).
L.A. Hill, *Drills and Tests in English Sounds* (London, 1961).
Munro Mackenzie, *Modern English Pronunciation Practice* (London, 1967).
Don Nilsen and Alleen Nilsen, *Pronunciation Contrasts in English* (New York, 1971).

CHAPTER 4

TEACHING READING

MAKING THE MOST OF READING

Julia Dobson

QUESTIONS

1. *What are the three major elements in the decoding of written English?*
2. *Describe techniques for teaching the Roman alphabet.*
3. *How can the skill of interpreting alphabetic symbols be developed?*
4. *How should reading materials be selected?*
5. *Describe techniques for linking reading with other activities.*

Reading can bring exciting dimensions into classes where English is taught as a foreign or second language. (1) It gives students access to information written in English. (2) It combines with and reinforces other English-language learning activities, providing fruitful practice of these activities.

To make the most of reading, we should recognize the difference between these two dimensions and delineate practical pedagogical techniques that apply to one dimension or the other, experimenting constantly with these techniques and adapting them to fit the individual needs of the students.

This article makes the distinction between these major dimensions of EFL/ESL reading. Along with the discussion of each dimension, it outlines appropriate pedagogical procedures – procedures that contribute to making reading in English more satisfying and rewarding.

DIMENSION ONE

Decoding Written English

By helping students read in English we put the vast world of English printed matter within their reach. The wealth of technical books and journals that are written in English, the great works from English, American and Canadian literature – all of these riches and more can become part of the student's life through our tutelage, for the written form of the language often presents a depth and complexity of structure that does not occur in dialogue.

With few exceptions, our students already know how to read in their native language. That is, they recognize the shape of letters in their native alphabet; they move their eyes in the prescribed direction; they make associations between the printed symbols and oral forms, attaching

meaning to the written ones; they are alert to words that clarify the function of neighboring words or to words that connect segments of sentences and groups of sentences; and they are familiar with punctuation marks and paragraph divisions.

It might seem that the native reading skill that students already possess would make reading in English a simple task. Unfortunately, it does not work that way. As Wilga Rivers points out in her book *Teaching Foreign Language Skills*, about all that students can transfer from training in native-language reading is an understanding of the reading process and of the importance of letter and word combinations.

When a student can associate a simple English utterance he has learned in oral practice sessions with its written counterpart, he is beginning to read in English. This decoding process involves identifying the letters and knowing how they are pronounced individually and in combination with other letters. In so doing, the reader attaches meaning to the groupings of letters and extracts information from them. The student accomplishes the entire process in his own individual time frame, and this determines his speed of reading. In the early stage the decoding process may be painfully slow, but with practice, the reading speed will improve.

We isolate, then, three major elements in the decoding of written English: recognition of alphabetic symbols, interpretation of these symbols, and the speed with which these actions are accomplished. For pedagogic purposes, we will consider each of these elements at some length, since they are the keys to making students good readers of English.

Recognizing Alphabetic Symbols

If the students are not familiar with the English (Roman) alphabet or the direction in which it is read, the teacher must spend considerable time helping them adopt a left-to-right horizontal eye movement and to recognize the shapes of English letters. There are many ways he can do this, but the following techniques are particularly effective:

1. Immediately introduce the idea that English materials are to be observed and perceived in a left-to-right sequence and in a horizontal fashion. Have students do exercises like marking X's on the blackboard or arranging a series of pictures in the English fashion.

2. Have the students trace English letters to become familiar with the shapes. Later on, call out a letter and ask students to reproduce the letter on paper or on the blackboard from memory.

3. Make or buy English alphabet sets. Call out combinations of letters and have the students arrange these by choosing the correct letters and placing them in the proper sequence.

4. Test recognition of similar letters by showing students three letters, two of which are the same, as in: c e c. Ask students to identify the letter that differs from the other two.

5. Show students five words. Ask them to study the shape of the letters carefully in the first word and then find the word with the same general configuration among the remaining four words, as in this example:

   pet car bee god jam

   The correct choice is the word *god*, because it most closely resembles the configuration of the word *pet*: the initial letter in each word descends below the line and the final letter in each word extends above the line.

6. Have students identify the same beginnings, endings, or middles of words by underlining these elements or by arranging the words in short lists.

Interpreting Alphabetic Symbols

Once a student recognizes English letters and knows how to pronounce the letters in various combinations, the teacher must guide him in the interpretation of these clumps of symbols. In the earliest stage, the student learns English vocabulary orally by associating the English words with concepts he is already familiar with in his native language. He also learns that English organizes these words according to rules of syntax that may or may not resemble those of his native language. When previously learned English words appear in written form, the student can carry over his knowledge of vocabulary and syntax and assign meaning to the graphic symbols. If he does, he has good reading comprehension, if not, his comprehension is poor.

Vocabulary, syntax, and comprehension – these are the focal points in the interpretation of alphabetic symbols. Each of the points is worthy of a book-length discussion and many methodology books already explore these topics in depth, but the following remarks and suggestions are designed to give a quick overview of the most efficient means of dealing with these vital elements.

Vocabulary. It goes without saying that a sizable vocabulary is crucial to success in reading. The average educated native speaker of English has a passive vocabulary of about 80,000 basic and derived words – a vocabulary that enables him to comprehend all but highly technical material. The EFL/ESL student will rarely acquire such a large passive English vocabulary, but he builds his vocabulary in much the same way that the native speaker does – by learning words in context. The new word set among words already known often becomes meaningful simply because the other words make its meaning unmistakable.

There are, of course, many special techniques to help the EFL/ESL student enlarge his English vocabulary quickly. Here is a sampling of those techniques that are especially helpful:

1. Make the meaning of a new vocabulary word clear through definitions, synonyms, antonyms, analysis of the parts of the word (prefix, stem, suffix), realia, dramatizations, pictures, or other devices.
2. After teaching a new word, briefly describe related vocabulary words. For instance, if you have taught the word *envy*, list and explain other words describing emotions, such as *jealousy, melancholy*, and so on.
3. Have the students memorize up to 10 new words a day. Some teachers may think that this technique, a favorite in the classic grammar-translation method, has no place in the modern classroom. Recent studies have shown, however, that it remains one of the most effective devices for vocabulary building – as long as the number of new words does not exceed 10 per day.
4. Choose a newly taught word from a reading selection. Compose a sentence that contains the word. Ask a student to change the sentence to a question and another student to answer the question. Continue with other newly taught words.
5. Ask a student to make up an original sentence, using a given vocabulary word. The sentence should relate to some aspect of the student's life. This usually reveals whether or not he understands the word and gives him additional practice in using it.
6. Write sentences leaving blank spaces in place of some words. Have the students fill in the blanks with appropriate words. Then have the students read their versions aloud so that you can check on the suitability of the words selected.
7. At the intermediate and advanced levels, where a reading selection may contain many new words, have the students read the material at home and look up each new word in a simplified English dictionary. The students should examine the various meanings listed for the word and determine which of these best fits the context in the reading material. Go over the reading selection in class the next day and when a new word appears, call on a student to define orally the word as it is used in the reading passage.
8. Give vocabulary quizzes or tests frequently to determine student progress in mastering vocabulary items.

Syntax. "Grammar, which knows how to control even kings" (Molière), is the means by which strings of words acquire meaning beyond

that of each individual word. There are definite rules that dictate how words are linked in English to produce phrases and sentences, and the only way that the EFL/ESL student can really understand spoken or written English is to be familiar with these rules. Initially, most students learn the rules of English grammar by memorizing phrases and sentences in oral pattern practice and by doing various types of structural drills. Later on, the teacher may give brief explanations of grammar to help the students internalize the syntactical design of English.

In written English, words are often combined in much more elaborate syntactical ways than in spoken English. David Eskey, in his article "Advanced Reading: The Structural Problem," says that written English is characterized by (1) complex noun phrases, (2) complex verb phrases, (3) free modifiers, and (4) a miscellaneous set of structures common to the written but not the spoken language. Obviously, the teacher must give special attention to these structures.

As a general approach to dealing with syntax in reading exercises, I recommend the following techniques:

1. At the elementary stage, pull important grammar patterns out of the reading selection and create suitable drills for these patterns. Suggested types of drills are substitution drills, transformation drills, and substitution-transformation drills.

2. On the elementary and intermediate levels, choose sentences from the students' reading material that you feel have syntactic configurations common to both spoken and written English. Ask each student to compose orally an original sentence using as a model the sentence you have selected.

3. At the advanced level, focus on the complex syntactical forms that characterize written English. Have students identify these forms in their reading selections by underlining in pencil. Then discuss the forms in class. After this, you may want to ask everyone to write original sentences based on the patterns. Be sure to correct the papers after the students complete the assignment.

Comprehension. When your students read in English, do they really understand what they read? In other words, do they have good reading comprehension? If you give them printed material that is in step with their knowledge of oral English, they should not have much difficulty understanding it. Sooner or later, however, they will have to deal with material whose vocabulary and syntax is beyond the spoken English forms they know. Unless they can derive correct meanings through inference, their reading comprehension will be limited.

It is imperative that the teacher check a student's reading comprehension at all stages. When the student does not understand what he reads,

the teacher must help him improve his comprehension. He can do this through vocabulary and grammar exercises. Checking reading comprehension usually involves asking questions about what the student has read or using objective tests such as multiple-choice or fill-in-the-blank tests. Here are suggested techniques along these lines:

1. Ask a question that requires a single factual answer according to information contained in the reading. The following are useful types of questions:

   a) *Simple question answerable by Yes or No*
   EX.: Was he in Rome in 1942?

   b) *Tag question answerable by Yes or No*
   EX.: He didn't study engineering, did he?

   c) *Question phrased with OR and answerable by one alternative*
   EX.: Was Mary his aunt or his cousin?

   d) *Question listing several alternatives and answered by one of these*
   EX.: Was the dress she bought made of silk, wool, or cotton?

   e) *Question-word question*
   EX.: Why did he write her a letter?

2. Ask a question requiring a series of factual answers according to information contained in the reading passage.

   a) *Question-word question*
   EX.: What preparations did he make for the trip?

   b) *Two question-word questions joined by "and"*
   EX.: What did he tell her and how did she react?

3. Give a variety of objective tests that reveal how well the students understand reading passages. Multiple-choice tests and fill-in-the-blank tests are especially useful, as are "cloze" tests. The cloze test consists of a reading passage in which a word is deleted at regular intervals, such as every 5th word or every 10th word. The student must fill in the blanks with the words he considers appropriate, thereby demonstrating his grasp of the meaning. Example: **Many new teaching methods used in the United these days. Most notable these is educational television.**

It has been determined that students at the advanced level find it difficult to understand certain reading passages because they fail to identify the main subject in a complex sentence. Or they may not yet have absorbed how logical relationships are expressed in sophisticated English writing. In her article "Advanced Reading: Teaching Logical

Relationships," Vivian Horn suggests that students should be aware of various kinds of "meaning relationships" that occur in English rhetoric: alternative, amplification, comparison, restatement, and so on. Once the teacher has explained these relationships, he should give the students exercises in which they identify the meaning relationships that appear in the reading material.

Reading Speed. Reading quickly and efficiently without sacrificing comprehension is a goal that EFL/ESL students must work toward. There are many ways that the teacher can help students improve reading speed without resorting to tachistoscopes (machines that give brief, accurately timed exposure to visual objects) or other expensive equipment often used in speed-reading courses for native English speakers. Although we cannot go into an exhaustive study of these techniques, I outline below some of the major ones:

1. At the elementary reading level, use flashcards with increasingly shorter exposure time. A flashcard may contain a single word, a phrase, or a whole sentence. Hold up the flashcard and have the class or a single individual read it aloud. Build up speed in exposing the cards as the drill progresses.

2. Compose a series of timed drills in which students must recognize words that fit certain specifications. For instance, you may ask the students to examine a "test word" followed by five other words. One of these five words is the same as the test word and the students should identify the word by underlining it. Example:

   noon none moon name noon nine

   (David Harris illustrates a number of these types of drills in his book *Reading Improvement Exercises for Students of English as a Second Language.*)

3. Prepare elementary and intermediate-level material for speed-reading exercises by breaking sentences into smaller syntactic units. Place a black dot above the center of the unit, to indicate where the eye should focus for each word cluster, as in:

   The current world trends in population growth

   mean less food for more people

   Bernard Seward, in an article entitled "Developing Reading Speed in EFL," recommends the use of a metronome (an instrument for indicating exact tempo in music by a regular series of audible clicks) to serve as a stimulus for students to move their eyes at regular intervals from one word cluster to another. Conduct the first exercise

with the metronome set at a slow tempo and check comprehension as soon as the students have finished reading the material. If it is good, give students new syntactic units to read at a faster tempo. Continue speeding up the exercises as long as students maintain adequate comprehension.

4. Ask the students to read a paragraph silently. Specify a reasonable amount of time in which they are to accomplish this – two minutes, for example. When the specified time has elapsed, ask comprehension questions. If comprehension is good, have the students read another paragraph of comparable length in a shorter period of time. Repeat the exercise until the point is reached where comprehension diminishes.

5. Give timed reading tests frequently – always checking comprehension, since rapid reading without comprehension is useless. Keep in mind the distinction between scanning and close reading. In scanning, the reader rapidly skips over a number of words at a time, trying to get as much information as possible without attempting to understand the complete line of thought that the writer wishes to communicate. Efficient scanning is a valuable skill which should be taught through special exercises – having students scan a large amount of material and report on the important points, for instance – but it should not be confused with developing speed in close reading, which is the purpose of the above techniques.

Now that we have surveyed a number of techniques designed to help the student decode written English, let's consider the student's *attitude* toward reading. Serious and well-motivated students are likely to view reading in English as something beneficial to them, either as a means of improving educational opportunities and/or job potential or as an entertaining adventure in getting acquainted with the English-speaking world.

Whatever the motivation, the teacher should attempt to enhance it. Nothing is more damaging to the foreign reader than dull and badly written materials that have little pertinence for him. Reading material should be appropriate to the age of the student, clearly written, useful in terms of his career goals, and interesting to him personally.

Exactly what makes something interesting is difficult to define, but it often has to do with individual curiosity. For instance, if a student sees a photograph in an English magazine that interests him, he will be curious about what is said in the caption below. He will try to read it even when his command of English is quite elementary, using a dictionary or asking the teacher.

Not only is the selection of materials important in influencing the

student's attitude toward reading. How the materials are presented is vital. The reading assignments should be progressively more difficult. They should not be so easy as to present no challenge, nor so difficult as to be discouraging.

Furthermore, because the teacher must give numerous comprehension tests, vocabulary and grammar exercises, speed checks, and so on, he should strive to keep the students from feeling that reading is drudgery. If the student can chart his reading progress himself, using the results of tests the teacher has given, he will develop a positive attitude toward the tests. And, of course, the test may inspire him to improve his skills in those areas where his charts reveal weakness.

In short, the student should enjoy reading English even though it requires some hard work on his part. He should remember that the rewards of reading are abundant. As Henry Thoreau has said, "Many a man has dated a new era in his life from the reading of a book."

DIMENSION TWO

Linking Reading with Other Language-Learning Activities

Reading stimulates other activities in the EFL/ESL classroom. It can lead into pronunciation, conversation, and writing exercises. It can promote cultural understanding and appreciation of the artistic use of English in novels, stories, plays, and poetry. Although a detailed discussion of these reading links is beyond the scope of this article, here are some techniques, along with practical suggestions for their use.

Reading and Pronunciation

Man invented spoken language thousands of years before he devised ways of representing words with written symbols. Since writing was an outgrowth of the spoken word, we can infer that for a long time literate people must not have known how to read silently. Even today, some people find it difficult to read without at least moving their lips.

An important step in abstraction occurred when men realized they could read without using their voice. The ability to read without pronouncing words aloud is now commonplace, and teachers should encourage students to become silent readers.

Reading aloud in any foreign language is, nevertheless, an excellent way for a student to improve his pronunciation. The teacher should capitalize on this aspect of reading, using reading as a basis for practice in pronunciation, stress, intonation, and juncture. The following procedures have proved especially helpful:

1. At the elementary and intermediate levels, select a short reading passage containing vocabulary and grammar with which the students are already familiar. Read each sentence (breaking long sentences into

units) and have the class repeat in unison with their books open. Check on pronunciation, stress, intonation, and juncture. If there are serious errors, drill the points causing difficulty. As the exercise continues, occasionally call on one individual or a small group to respond instead of the entire class. After you have read the selection aloud and the students have practised orally in this manner, have the students read it silently.

2. At all levels, ask one student to read aloud a few sentences or a paragraph in a reading selection. Note any errors in pronunciation and review these after the student has finished reading. Have the entire class repeat the corrected form. Vary this activity with other types of reading exercises. For instance, after one or two students have followed the procedure mentioned above, have the class read a few sentences in unison, or ask students to read a paragraph silently and then you ask comprehension questions.

3. If the reading selection is a short story involving a cast of characters and much dialogue, assign roles to students, including a "narrator" role. The students can then read the story as a play. Note any errors in pronunciation and review these at the conclusion of the reading, with the class repeating the corrected form in unison. The same procedure can, of course, be followed with actual plays.

Reading and Conversation

The possibilities of using reading material for conversation practice are almost endless. Once students have completed a given reading assignment they have a new fund of information which can serve as a departure point for all kinds of discussion. Here are just a few of the ways to get students started in talking about their reading:

1. Ask a question that requires the student to infer information from the reading passage. For example: "How do you suppose . . .?"

2. Ask a question that requires the student to judge the material according to his own attitudes and experience. For example:

   Do you think . . .?
   Are you sure that . . .?
   Do you like (dislike) . . .?
   Do you agree (disagree) with . . .?
   What would you have done if . . .?

3. Have students read a paragraph silently and then ask them what they think the central idea is.

4. Have students read a paragraph silently and ask them to summarize the paragraph in their own words.

5. Have a student retell an entire reading passage in his own words. Encourage other students to ask questions after he completes his presentation.

6. If a reading passage presents a controversial point of view, such as "the younger generation knows best," have students discuss the statement and tell how they personally feel about the issue.

Reading and Writing

Most teachers like to make a reading assignment a springboard to written exercises such as dictation, outlining, and composition. Such an approach can be very useful, especially when the following procedures are used:

1. At the elementary and intermediate levels, give students a short reading selection with one or two paragraphs only. After they have read it several times with total comprehension, ask them to close their books. Dictate the material at normal conversational speed, repeating each phrase or sentence twice (one time only, if students are very proficient). Correct the students' papers immediately after the exercise.

2. At the intermediate level, when students have had considerable writing practice, have them read a paragraph aloud or silently. Check reading comprehension. Then ask each student to paraphrase every sentence in the paragraph as a written exercise to be turned in to you for correction. Selected students can read their paragraphs aloud for correction if you do not have time to grade the papers.

3. Have students read two or three paragraphs aloud or silently. After you have checked reading comprehension, ask each student to summarize the paragraphs or to condense the paragraphs into one paragraph. Handle correction of papers as suggested in item 1.

4. At the intermediate and advanced levels, choose a short reading passage describing a beautiful sunset, an unusual person, a football stadium, or anything else that the students can relate to. After the students have read and understood the passage, have each one write a similar description of something he considers significant in his own life. Correct the compositions and select some to be read aloud to the class.

5. Have students read a passage. Ask them to write one or two paragraphs describing their reaction to the passage (whether they liked it and why, if they disagreed with the author, etc.). Correct the papers and choose the ones you think should be read aloud to the class.

Reading and Cultural Understanding

No discussion of EFL/ESL reading is complete without mention of how reading can help students understand the culture – be it American, Canadian, British, New Zealand, or South African – that underlies the written word in non-technical texts. Even in those reading selections that do not specifically describe or explain features of an English-speaking culture, much cultural information may be unconsciously woven into the material by the writer, who can hardly transcend his own cultural orientation and the values it embodies. Consider, for example, this passage (something that might appear in a short story or novel):

The New York traffic was slow, but he managed to arrive at Mr. Brown's office at five to three. His appointment was scheduled for three o'clock. A young secretary with gray eyes and blond hair looked up from her typewriter and smiled, saying, "Hi! Are you Richard Wilson?"

He nodded, cleared his throat, and said, "Yes. I believe Mr. Brown is expecting me."

"Mr. Brown will be with you in a few minutes," she replied – and resumed her rapid typing with the diligence required by company rules.

Even in such a short selection, a number of cultural points surface:

1. The American considered punctuality very important.
2. The company employed an attractive young girl as a secretary.
3. The secretary greeted the man in informal English.
4. The man showed agreement by nodding his head.
5. Although polite, the secretary was impersonal and returned to work immediately.
6. The secretary typed rapidly.

For anyone raised in a different culture, all or some of the points listed above may seem peculiar or even bizarre. It is important that the teacher anticipate the student's reactions to any reading selection and provide helpful explanations. Frequently, fruitful class discussion develops when the teacher asks students to contrast the world as represented in the reading with their own lives and ways of doing things.

In this and in all classroom situations, the teacher should encourage digressions that stimulate general conversation and discussion. Although the teacher should always be in control, the spontaneous interaction among students should not be inhibited for the sake of the classroom order or of maintaining a formal lesson format. A lively and interesting English lesson cannot be a one-person show. The teacher must encourage the students to contribute with personal observations and questions.

Occasional anecdotes and some humor are important ingredients in creating a stimulating classroom atmosphere.

Reading and Art

If a non-native speaker of English learns the language so well that he can savor the works of the best English writers, he has gained personal access to the riches the language offers. Walter Pater, a 19th-century English essayist, said: "Art comes to you proposing frankly to give nothing but the highest quality to your moments as they pass." Many fine moments come from exposure to English literature in its original form (simplified versions are all too often mere ghosts of what was once a work of art.)

Of course, some students never acquire the degree of proficiency necessary for a genuine appreciation of English literature. And among the students who learn to read English extremely well, there are some whose interests exclude literature. In such cases, the teacher does not need to stress literary appreciation – unless, of course, literary appreciation is the subject of study.

But for those students who are fluent in English and who are responsive to the beauty and fascination of English literature, the teacher can do much to help them discover less obvious aspects of the author's style and message. The teacher can then share with the students the profound intuitions and beauty that all great writers bestow on the reader.

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TEACHING READING TO ADULT ESL STUDENTS: A CASE STUDY

Teresa Epstein

QUESTIONS

1. *At what time does the author believe the literacy skills should be introduced into the adult E.S.L. classroom?*
2. *What are some techniques for teaching reading to learners who are not familiar with the Roman script?*

Most educators would agree that ESL adult students should be taught the literacy skills – reading and writing. It is assumed that everyone does, in fact, eventually teach them. The questions are: When are the literacy skills to be introduced in the course, and how much time should be devoted to them? The rule of thumb ought to be: administer to the needs of the student. Obviously, the age of the learner is crucial. If we are dealing with children, literacy skills might possibly be delayed somewhat more than in the case of adult learners for whom obtaining a job or getting ahead in their present job is vital.

Adults are often anxious to get into these areas of communication as soon as possible. Teachers, on the other hand, often feel that the introduction of reading and writing are contingent upon mastery of the basic structures and vocabulary of the language. Often, such conflicting goals result in something of a tug-of-war. Students insist on learning with books open and pens in hand, while teachers insist on books closed and pens down.

I feel that as teachers we must answer to our students' needs. When they express an interest in reading and writing, that is when they must be taught these skills. Most teachers would agree that if we took the cue from our students, the literacy skills would be introduced far sooner than the theorists advise.

This paper deals with only one of the literacy skills: reading. It concerns one teacher's approach to reading instruction which produced highly successful results. The purpose was to teach reading to two students whose native orthography differed from that of English.

The Students

Andreas was a young Greek fellow in his early twenties. He had been in Canada for three years and was employed as a shipper with a local factory.

Nasri, a Syrian man of about thirty years of age, had been in Canada for ten months and worked in his brother's clothing store.

Both students were enrolled in an intensive English-language course for immigrants in Quebec consisting of six hours of instruction a day for twenty weeks. The objective of the course was to help the students acquire a basic knowledge of English, primarily oral, which would enable them to communicate in job situations and in the execution of everyday chores required in our society (banking, shopping, etc.).

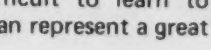
The two students mentioned above were highly motivated to learn to read. Andreas felt that the ability to read would greatly improve his chances for advancement to a position such as stockkeeper. Nasri, a salesman for a men's store, also felt hampered by his inability to read English.

As stated above, the emphasis in these government sponsored schools – COFI, i.e. Centre D'Orientation et Formation des Immigrants – was on speaking. Some students, however, particularly those whose native scripts differed from the Roman, were extremely bothered by their inability to read. I volunteered to instruct two students – Andreas and Nasri – on an individual basis during their supper hour, from 7:30 to 8:00, an average of three times a week.

Procedures

I felt it was important for the subjects to learn to read material which was meaningful to them, i.e., material they could repeat and comprehend aurally. The process of transferring auditory cues to visual ones is often a difficult task for students whose native scripts differ from ours. It is even more demanding for the student whose native script reads from right to left (e.g. Arabic, Hebrew). One must also bear in mind that English is fairly difficult to learn to read because of single letter (particularly vowels) can represent a great number of phonemes.

Memorized Dialogues

The basic text of the English course for immigrants in Quebec is *Lado English Series*. Each unit begins with a dialogue which is to be memorized by the students. The method employed in teaching these sentences is "Mim-Mem" (Mimicry-Memorization). The sentences are written on the board using graphic symbols and blanks which represent the words. For example:  means "Where are you?".

Because the reading tutorials began one month after the start of the course, I felt it expedient to use the previously memorized dialogues as a springboard for reading. The base sentences (dialogues) were re-memorized, three units per week in the "mim-mem" manner. When one

unit was memorized, I would read the sentences, pointing to the words while the student looked on. This was repeated several times. Then the student "read" as I pointed to the words. Here were the beginnings of associating sounds with letters. No attempt whatever was made to teach the names of the letters of the alphabet.

Newly Recombined Material

After every third unit, I composed new sentences made up of words and structures which had already been memorized and read, including the Instant Words to be discussed later in this article. These sentences were taught for the most part in the same manner as the dialogues. But now the students were given the opportunity to read completely on their own before any teaching began, in order to see whether they were able to recognize the words without the support based on memory. That is, how much had they already incorporated into their sight vocabulary?

Language Experience

The experience chart was another device used whenever I thought it expedient in order to teach students to read what they had incorporated into their speaking vocabulary. The students were asked a series of questions on a particular topic (e.g. Life in Greece). I wrote down the answers and the students learned to read back the paragraphs so formed according to the procedure described two paragraphs earlier. Because the sentences were their own creation and relevant to them, they were learned quite easily. And so the relationship of sounds to letters was further developed and reinforced.

Phonics

It was obvious that the students could not possibly learn to read all the words they would be encountering by the methods outlined above. In addition to learning sight words, the use of phonics as a skill in identifying new words was required. Therefore, in order to help the students form perceptual conditioning habits for a specific vowel cluster in a word and for other structural parts of the word, as well as to reinforce individual letter-sound relationships, Glass-Analysis for Perceptual Conditioning was used. Emphasis here was solely on decoding, not on meaning.

The Glass-Analysis program consists of five categories of letter clusters or phonograms ranging from "Easier" to "Harder". Each phonogram within each category has a series of words containing that cluster of letters on individual flashcards. Each card is presented separately. The decoders are positioned close to the instructor who begins by presenting the vowel cluster on a flashcard and pronouncing it ("This says 'old'. We're going to learn to read words with the 'old' sound in them"). Each word is taught according to the following type of questioning sequence:

"Sold" – In the word "sold", what letter makes the "sss" sound? (students respond by pointing to letter)
In the word "sold", what letters make the "old" sound?
In the word "sold", what sound does this make (teacher pointing to 's')?
In the word "sold", what sound do these make (teacher pointing to 'old')?
What's the sound (covering the 's')?
What's the word?

There are simple, average and difficult words for most clusters in each of the categories. An average word for the 'old' cluster would be "scold".

I did not go on to the more difficult words. For the most part, I restricted myself to one- and two-syllable words. Using this technique, my students received excellent training in individual letter-sound correspondences, as well as in the relationship of sounds to groups of letters, including not only phonograms, but also consonant blends and diagraphs.

There was no need to teach them the specific rules of phonics usually taught to beginning readers. For example,

> A syllable having two vowels, one of which is a final 'e', usually has the long sound for the first vowel, and the final 'e' is usually silent.

By learning the 'it', 'ite', 'at', 'ate' clusters, there was no need to develop rules around them.

The clusters I selected for my students were those which they had already met in the memorized dialogues. As the students became more familiar with the sounds of individual letters, clusters other than those occurring in the dialogues were introduced.

Sight Recognition of High Frequency Words

For sight recognition fo words of high frequency, I made use of the "Instant Words" compiled by Fry. There are six hundred words in all, arranged in groups of twenty-five. The first three hundred words occur far more frequently than the last three hundred. Only those words which were in the students' speaking vocabulary were presented. An average of five words were taught during each half-hour session. Each word was presented orally in context, the flashcard being held up and the word pronounced. The students repeated the words. This was done several times, the word order being varied each round.

Developments and Results

Both Nasri and Andreas made substantial progress. Nasri requested me to tape the Lado dialogues so that he could listen to the sentences being

spoken with proper intonation and pronunciation and follow along at the same time in his text. This additional reinforcement helped him greatly.

By the tenth week of tutorials, Nasri and Andreas were able to read almost all of the material in Book I (approximately 500 words). Their sight vocabulary was acquired from the memorized dialogues and the "Instant Words", their word-attack skills through Glass-Analysis.

Procedures Recommended but not Used in the Present Study

Echo Reading

This procedure should not be introduced until the student has built up a sufficient sight vocabulary and has acquired basic word attack skills. It's an oral reading activity in which the instructor and the individual student read the same material aloud together. It is suggested that at the beginning the instructor read slightly louder and ahead of the student. An activity of this nature enables the ESL student to practice correct intonation, pronunciation, and phrasing in reading.

Visual Tracking

This is a learning programme designed to reinforce correct identification of letters, teach the alphabet sequence and assist the student in following a line of print. It is especially useful for those students whose native scripts are different from the Roman and are read from right to left.

The exercises consist of sentences made up of nonsense words. The student is instructed to find the letters of the alphabet and stroke them out (a). He must search for the first 'a' that appears in the exercise and cross it out; then the first 'b' after the 'a', etc. The exercise is worked through in this fashion until all the letters of the alphabet have been crossed out. If the student goes through an entire line and hasn't crossed out a letter, he has made an error and must backtrack.

Taped Stories

The library in a school where ESL is taught can be equipped with teacher-made tapes of short stories which are within the listening comprehension range of students. By following along in his book, the student can become familiar with correct intonation, pronunciation and phrasing.

Summary

This article has outlined in detail procedures actually used to teach the reading of English to ESL students whose native script differed from the

Roman. Although the memorized dialogues were from *Lado English Series*, the techniques described could be readily incorporated into any other programme. The adaptability of the method and the facility with which it can be administered should be of value to teachers who are more interested in practicality than in theory.

While the tutorial approach is admittedly impractical for the teacher faced with a classroom of twenty students, clever manipulation of group work (e.g. working with students individually during laboratory sessions) should render it, feasible.

Sample Weekly Lesson Plan

1. Rememorizing dialogues from units 1, 2, & 3 by "mim-mem" method.
2. Reading of dialogues by instructor and then by students.

Lesson 1
This is Philip.
Philip is a student.
He's Canadian.
Philip, this is Helen.
Helen is a nurse.
She's English.

Lesson 2
Teacher: Is Philip in class?
John: Yes, sir(miss).
T: Is Helen in class?
J: No. She's absent.
T: Is she sick?
J: No, she's fine.

Lesson 3
Student: I'm a student.
Teacher: Is he a student?
S: Yes, Francis and I are students.
We're from Ottawa.
T: Is Ottawa in Canada?
S: Yes. It's the capital.

3. Sight vocabulary: the, a, is, you, to, and, we, that, in, not, for, at, with, it, on.
4. Newly recombined material:
That student is English. He's from Ottawa.
He's not in Ottawa. Ottawa is in Canada.
It's the Canadian capital.
5. Language Experience:

Oral Questions	**Written Answers**
What's your name?	My name is _____.
What country do you come from?	I come from _____.
Is it a big country or a small country?	It's a _____ country.

What languages do you speak?	I speak _____.
Where is your family?	My family is in _____.
When did you come to Canada?	I came to Canada in _____.

7. Glass-Analysis:

'in' (tin, pin, bin, fin, win, kin, spin, grin, shin, chin, skin)

'ick' (kick, pick, sick, tick, lick, wick, click, slick, trick, flick, chick, brick, stick, quick)

'ish' (dish, wish, swish, finish, punish, Spanish, banish, lavish)

'an' (fan man, ban, can, Dan, Nan, pan, tan, van, plan, clan, span, scan, than)

'ab' (tab, cab, jab, dab, slab, stab, crab, drab, grab, scab, cabin, fabric)

'it' (sit, hit, kit, pits, slit, skit, itch, sitting)

'ap' (map, tap, cap, gap, nap, rap, lap, slap, flap, clap, trap, chap, strap)

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CHAPTER 5

TEACHING WRITING

TEACHING WRITING

QUESTIONS

1. *What are the everyday writing needs of a functioning adult? How do these needs assist in the planning of writing lessons?*
2. *What is meant by "writing frames"?*
3. *What is meant by "controlled" and "free" composition?*
4. *How are style and writing organization cultural phenomena?*
5. *What steps can be taken to correct writing errors?*

Approaches to Writing Instruction

The approach to writing instruction will vary according to the needs of the students. A person studying English as a Second Language in preparation for admission to an English speaking university will probably require far more developed writing skills than a tradesman who is studying English so that he can get a job. When we reflect upon the written necessities and niceties of our own adult lives, we can realize how few the opportunities for written expression are. Except for business and personal letters, cheques, memos, and the occasional application form, we rarely write. Instruction in writing for most adults should concentrate on these common and necessary writing skills.

Within most language programmes, instruction in writing would follow many controlled activities in listening, speaking and reading. No student is going to express himself in writing unless he has an adequate knowledge of the structures with which to do so. With adults, however, modification of this sequence might be desirable. They often like to *see* immediately what they are learning to speak. The visual impact of this written reinforcement may, in fact, hasten their acquisition of the language. Any teacher has seen students writing notes in class; perhaps a particular sentence, a rule, or a vocabulary item. Students learn in different ways and the ability to make such notes can be helpful to them. They have the comfort of being able to write down a concrete fact or example to which they can refer later to clarify a point, and they have the practice and reinforcement of actually writing the item down. From this point of view it is clear that writing is a tool for the student in his language learning, and one which should be developed as early in the process as is practical.

The teacher might be faced with a number of problems concerning writing. If a student in the class is unfamiliar with English script, he will have to be taught the actual physical formation of the letters. The spelling system of English can be confusing for native speakers; it is easy to imagine how bizarre it must seem to those learning the language. A student might have certain phonological or structural problems which are

reflected in his writing. His problem might be one of organization, an inability to write in a "logical" and controlled manner. In other cases, he may be unsure of what style of writing a situation requires, as might be the case with a form he has to fill out or a letter of application.

If a student is not familiar with the letters of the English alphabet, that is obviously the starting point for the process of learning to write.[1], Depending on the literacy of the student and unless a perceptual handicap is involved – something the teacher should be on the lookout for – formation of the letters is essentially a matter of mastering a physical skill. The student is given various models to trace or copy; first letters, then words, sentences and finally perhaps paragraphs. In the initial stage of mastering the individual letters, the student may require close supervision by the teacher. This may only be feasible in time outside the class period, or in a class specifically for teaching writing.

A common exercise to help teach letter formation is for the student to be provided with a mimeographed sheet of paper which gives models of certain letters and a space in which the student can copy them. A mistake sometimes made here is to give the student a "larger-than-life" model of the letters he is to copy. Since he is practising a largely physical skill, the letters should be as close as possible to normal script size. The average student will have little necessity for writing in inch high letters. A normal progression would be for the student to be taught the printed form of the letter before moving on to the written. The muscle movements associated with the printed form of the letters can be transferred fairly naturally to the more continuous motion of the written form. As soon as possible, the words the student writes should be made relevant to his particular situation in order that the process of learning to write will have some added meaning for him.

There are various devices a teacher can employ to give the student writing practice once he is progressing beyond basic letter formation. Many of them can be used as required during the normal course of the class. They might take the form of writing part of a drill after it has been done orally, any written exercise, or writing a dialogue or story after the students have become familiar with it. These can involve students who have no writing problems as well as those who do.

Filling in Blanks

Bearing in mind that the student's speaking, listening and reading skills have been developed to some extent, he might be asked to complete a sentence by filling in blanks. These could be blanks within a word: Mike put the p-nc-l on the ta-l- or in a sentence: Mike put the _____ on the _____. Specific letters could be omitted from a word in order to give a student practice in those letters with which he has trouble. In both examples, the exercise would be more effective if accompanied by a

picture depicting the situation. It might be easier for the teacher to start with a suitable picture and then make up sentences based on it. Along similar lines, a student might be given a sentence containing a blank, and then be asked to write in a word that the teacher reads. That word would, of course, be one the student was already familiar with. At a slightly more advanced level, students might be given a picture of two figures involved in a dialogue, but with the speech balloons left blank. This allows the student some freedom in deciding what the figures might be saying, based on the situation depicted, and he then writes in the sentences.

Word/Sentence Order

As much as possible, writing should be based on previously learned skills. The words of a sentence containing a structure the students have practised might be scrambled and the students asked to write the words in the correct order. An extension of this exercise requires the student to put the sentences of a short dialogue in the correct order. This gives him writing practice but also forces him to recognize certain structures and their logical responses. As always, some effort should be made to make the dialogue relevant to the student.

Crossword Puzzles

Crossword puzzles, along the lines of those published in *Newcomer News,* give the student a context within which to practice writing and correct spelling.

Completing/Expanding Sentences

At certain levels the students might be asked to complete sentences in writing:

a) Although it was raining, John _____.
b) If it hadn't been raining, he _____.
c) John wished _____.

This allows them to copy, and then write a few words without a direct model. Students might also be required to expand a series of words into a good sentence. A student given the words: students/like/study/ could perhaps expand it to: Some students like to study. This may seem to be a simple exercise, but its underlying purpose is to give students practice in writing, not to test their various language abilities.

Dictation

Dictation is a useful controlled activity for writing instruction. It can "correlate the stream of speech and its written manifestation . . ."[2] Used in association with an aural-oral lesson, it can effectively contrast spoken and written language. For example, a dialogue introducing a lesson might be reinforced in *story* form by dictation. The student would notice the

verbal amplification necessitated by the written language. The short, incomplete utterances of natural conversation are replaced by complete sentences. The usual form of giving dictation is to read the selection to the students at a normal pace while they just listen. Then the teacher reads it a second time, more slowly, making the breaks in sentences as natural as possible while the students write. A third reading allows the students to make any corrections or additions they are able to. As always with dictation, and especially when the primary purpose is to give writing practice, the students must be quite familiar with the material that is being dictated. On occasion, the teacher might find some value in having one of the better students in the class write the dictation on the board rather than at his desk.

Cheques/Bills

In writing practice, the emphasis should be on the students' actual needs. It is a good idea to bring bogus cheque blanks to class along with advertisements from the newspaper. Students can scan the ads for an item which they would like to purchase. Using the information from the ad, the students then write cheques as payment. This gives them a realistic opportunity to practice their English signatures and numbers. A similar exercise can be done with telephone or hydro bills. This is also an opportunity to make sure that students understand these bills. Anything that is of practical use to the students will be an effective basis for writing practice. As well as the items mentioned above, these might include short messages (perhaps to their classmates), memos, letters, and lists of things to do.

Business Letters

Knowledge of the proper format of a business letter will also be useful to some students. They can practice its use in gradated writing activities. Consider, for example, the following model business letter:

400 Downsview Drive,
Toronto 4, Ontario,
April 4, 1974.

Personnel Manager,
Wilson Heating,
44 Danforth Avenue,
Toronto, Ontario.

Dear Sir:

I would like to be considered for the position of Heating Technician advertised in the April 3rd edition of the *Star*.

I completed the one year Heating Technician Course at George Brown College. I have also completed grade 10. At present I hold an "Oil Burner Class 2" license.

I worked as an oil burner mechanic for three years in Italy before I emigrated to Canada.

Please let me know if you need more information. I appreciate your consideration and look forward to hearing from you.

Yours sincerely,

Mario Dapella

As a first step the student can be asked to copy the model letter. Then he can be given want-ads from a newspaper to find a position that appeals to him. Finally, using the structural controls of the model letter, he can write a letter of application by substituting content words appropriate to his own situation. If, for example, he is a hairdresser, he will substitute the title of his own license and describe his training and experience in hairdressing. Finally, problems which require business letters can be set for the students. For example:

> You ordered six different kinds of goods from a shop quite a long time ago and paid for them. Some of them have recently arrived, but others have not. Of the things which have reached you some are damaged.

The organization of the letter can be controlled through the following type of outline:

Write a letter to the shop telling them

a) exactly what you ordered from them,
b) when you ordered these things,
c) what has already reached you,
d) what is wrong with the things that have reached you,
e) what has not arrived yet,
f) what you would like them to do about it.

Application Forms

Application forms can also serve as the basis of gradated writing activities. A teacher might begin with a genuine application form such as one for unemployment insurance or a modified application form of his own invention, such as the one that follows:

1) _____ _____
(Surname) (Given Names)

2) _____
Address

3) _____ _____
Date of Birth Age

4) _____
Type of Work Requested

In a cooperative effort with the teacher the class can fill out this simplified application on the blackboard. Then from the information on the form, students can formulate descriptive sentences which the teacher can write on the blackboard. The information on the form is the skeleton of a complete paragraph:

His name is John Jones. He lives at 200 Dundas. He was born on July 23, 1946. He is 27 years old. He wants to be a mechanic.

Following this group effort, instruction can be individualized. Each student can be given an application form to complete. Upon completion of it, students can exchange forms and write a descriptive paragraph about their classmate, using the blackboard model.

Composition

A teacher may at some time have a class with more sophisticated writing needs. These may be students who are continuing to a higher level of education, or going into a position which requires a higher level of writing skill. At first, some controls would be used in order to allow the student some freedom of choice, but within a basic framework which will control the structure and development of the paragraph.

a) Writing Frames

After he has worked on the basics of letter formation and pattern copying, the student should be ready for writing frames[3] which allow some freedom of response through the manipulation of specified sentence structures:

The man	came	home
The housewife		to work
The student		to school

Frames can be arranged in a sequence so that later selections must be based on thematic implications of earlier selections. For example:

John	is	a mechanic. a carpenter.

He	is employed works	at for the	Joe's Garage. Ontario Construction Co.

He	builds repairs	cars and machines houses and schools.

He	has makes	many	tools. cars. radios.

He	uses	a hammer a wrench	most of the time. rarely.

John	belongs to will join has belonged to	a union	when he changes jobs. now for three years.

He	received will receive receives	a raise	every month. last year. at the end of the year.

The frames control structures but allow the student some freedom in setting his own theme. After the student has combined the frames into a unified paragraph, he can read and answer questions about it.

After the structural features of the writing frame exercise have been practiced the student may be ready to use them to answer written questions such as: "Who is a mechanic?" etc. This is one possible approach for extending the new structural features into more communicative writing exercises.

b) Guided Composition

In the early 1960's a systematic approach to composition instruction was developed. It relies upon habituating the mechanical features of writing through structural manipulations. The approach is called guided composition. Two well-known courses of guided composition are: *The Ananse Tales* by Dykstra and Port[4] and *Guided Writing and Free Writing* by Robinson.[5]

The following suggestions are variations on the programmes of controlled composition referred to above. The first activity is designed to elicit the structure of a paragraph through questions. Though the student is required to reproduce the paragraph, he is not copying *per se*. Rather he is responding to a natural language stimulus — a question.

John is waiting for the bus. He is at the corner of Bleeker Street and Shane Avenue. It is snowing and is very cold. John isn't wearing gloves. They are at home. He wishes he was at home.

1. What is John doing? _____
2. Where is he? _____
3. What is the weather like? _____
4. Where are his gloves? _____
5. Where does he wish he was? _____

When the student has written the answers to the questions, he might be asked to re-write them in paragraph form, in order to see the structure and progression a little more clearly.

Another extremely useful technique of controlled composition is to prepare an interesting or amusing paragraph in which the student has at least three choices. He can determine the direction of the paragraph by these choices. In this way, certain structures can be concentrated on unobtrusively (noun modification, adverbials, etc.) and the student is not allowed to make errors. He gets immediate reinforcement from copying correct sentences which he must understand in order to choose. This is definitely graduating to another level of writing.

A (1) woman with (2) got on the bus. A (3) man got on (4) her. The bus was very (5). The only empty seat was (6). The man and the woman both (7) to sit down on the same seat. The man got there first and laughed (8). But he didn't laugh very long because without (9) the woman sat (10).

1. large, small, heavy
2. a lot of parcels, two bags, a small baby
3. tall, thin, fat
4. behind, ahead of, with
5. hot, crowded, noisy
6. behind the driver, at the back, in the middle
7. rushed, walked, struggled
8. pleasantly, loudly, at the woman
9. looking, smiling, saying a word
10. on the floor, on him, on the driver

It is often wise to develop graded sequential steps of activity around a single paragraph. This allows for unobtrusive structural reinforcement. The students are moved progressively to communication of the structures with the possibility of error minimized. Consider the following paragraph, which might be used in a class with a large number of tradesmen:

> Is a hammer a tool? Is it used by carpenters? Does it have a wooden or a metal handle? Is its head made of heavy metal? Is a hammer used for pounding nails? Can it be used for pulling out nails?

The following activities represent a progression from manipulation to communication:

1) copying the exercise (totally controlled)

2) structural transformation: (change the questions to statements: total control of content; reduced control of structure)

3) thematic transformation (communicative – the student is required to provide new information within the structural limitations)

4) free composition totally communicative (student required to provide information and structures)

The first step of copying needs no explanation. Attention should be given as necessary to letter formation. The structural transformations suggested by the second step can be extremely varied – changes in tense, person, number, affirmation or negation, etc. The thematic transformations of the third step should be contained within the structural

limitations of the paragraph. Obviously, substituting "book" for "hammer" would necessitate heavy lexical and structural input by the student, while substituting "saw" would require very little. The free composition of the fourth step is only "free" in the sense that the student has no *external* controls other than a topic. Hopefully by now, through repetition and reinforcement, the student has *internal* control of the new structures and can use them to communicate in his free writing exercise – here perhaps a description of some other tool.

We have limited our discussion to the structure of independent sentences with very little mention of paragraph development as a whole and what it means in English. Sociologists and anthropologists point out that logic seems to be a cultural phenomenon. Therefore, paragraphs in English which are organized according to a deductive logic (starting with a general premise and supporting it through examples) or inductive logic (starting with examples and concluding with a general statement) may be culture-bound. That is, this organizing principle may not be apparent to members of other cultures. As Robert Kaplan has noted, students who are highly literate in their own languages and who have mastered English syntactic structures may still fail miserably when tested in English paragraph organization. "The foreign-student paper is out of focus because the foreign student is employing a rhetoric and a sequence of thought which violate the expectations of the native reader."[6] We in English like a linear style, a step by step progression from particular examples to a general statement, or *vice versa*. In French long digressions are common.[7] Oriental writing represents thought by indirection through an examination of a subject from all sides, showing "it from a variety of tangential views", but the subject is never looked at directly.[8]

Here are some techniques for developing paragraph organization:

1. A very good first composition is one which is done as a class effort. In this method, the teacher begins by describing a thing, a person, or a situation to the students. This might be, for example, a Canadian driver's licence. The teacher describes to the class the different kinds of licences, what the requirements are to be able to get one, how you can learn to drive, the nature of the test, how long the licence is good for, how you lose points, and so on. When the students have listened to this information and absorbed it, the teacher asks them to imagine that they are trying to describe the situation to a countryman who is seeking the information. They must think up the kind of questions that they think a person in that situation might ask. The teacher can write the questions in order on the blackboard. The questions might be:
   1) How old do you have to be to get a Canadian driver's licence?
   2) How soon can you apply for one after you come to Canada?
   3) What different kinds of licences are there?

4) What is the driver's test like?
5) Do you always have to have your licence with you when you drive?
6) How many points do you have when you get your licence?
7) Why do people lose points?
8) Can you get the points back?

When the questions have been written on the board (the teacher may have to put them in a suitable order) the students can write the answers which will result in a coherent composition. This gives oral practice in questions and invaluable practice in organization. Because of the structural and organizational controls of the questions, and the students knowledge of the answers, there is little room for error.

2. The more the student is urged to use his imagination, the more interested he will be. The following is a controlled exercise which requires students to play "roving reporters".

   The teacher introduces the lesson by asking students what a journalist would do if he had to report a fire. The student's responses could be listed on the blackboard. Then the facts of a fire are written on the board in note form. The teacher asks the students to imagine that these are a newspaper reporter's notes and that they must now write a news story.

   Morgan's Department Store burned to the ground – at 5:00 a.m. on Saturday – a two-alarm fire – firemen on the scene within minutes – no occupants in the building – one fireman injured by flying glass – fire extinguished at 8:30 a.m. – damage estimated at $300,000.00.

   Discussion is essential before any writing is done. Vocabulary will have to be explained (i.e. extinguished, two-alarm fire; in addition alternative vocabulary can be supplied: burned to the ground, burned down, destroyed or razed by fire.)

   A headline could be chosen in class discussion and a news story written in class with the teacher advising individual students. If time permits, students can read their stories to the class.

Some other techniques for teaching writing and paragraph organization are to:

1. Discuss the importance of a topic sentence in indicating the thought direction of an English paragraph. Then scramble the sentences in a well-organized paragraph and have the students put them in the correct order.

2. Give the students a paragraph which lacks a topic sentence and have them write an appropriate one.

3. Give the students the concluding statement of an inductive paragraph (eg. That's why I don't like driving in the city, or I should never have come to work!) and have them develop the preceding part of the paragraph.

4. Give the students a topic which they are familiar with (eg. arriving in Canada) and have them develop a paragraph with you. Be sure to make them restrict the paragraph through careful writing of a topic sentence.

5. Let the students develop a paragraph from a topic sentence.

6. Students could be given the outline or plan of a paragraph and be asked to develop it into a finished piece. The process could be reversed with another paragraph; given the paragraph the student might be required to reduce it to an outline of its important points. In a further exercise, the teacher could read a paragraph to the students and they have to write notes on it as the teacher speaks, much as they might have to do in a lecture or at a meeting.

   Eventually, students can be allowed to write more than one paragraph and to amplify the elements of a paragraph (eg. topic sentence, supporting illustrations, and conclusion) into an essay.

At advanced levels students may wish to express themselves on topics of interest to them. These may be professional, political, technical or imaginative – depending on individual needs and interests.

Corrections

Ideally, the sequence of activities suggested in this chapter should assure successful free writing. By the time the student is expected to write freely he has, through controlled practice, internalized the patterns necessary for his free expression. Unfortunately, certain problems may remain with his writing that have to be dealt with.

One way of dealing with errors is to correct them as they are being made. As the student is writing, the teacher can move around the class giving immediate reinforcement and correction. This is far better than waiting and correcting at home. Frequently by the time the student gets the paper back the immediacy is lost and the correction is not as meaningful. Individualized correction is ideally suited for a small class of ten to fifteen students so that all can receive adequate attention.

There are ways of effectively minimizing teacher work and maximizing student education through correction. One is to underline errors and ask the student to resubmit his paper following corrections. You may have to help him to understand his error, but he does the correcting. Another way is to use a composition check list. Here the student is able to see specific

errors translated into general problem areas. He is able to know where to concentrate his efforts. At an advanced level, this information will be of great benefit. Since positive reinforcement seems most productive, the check list should accentuate (through a check) the areas which are satisfactory. The following is an example of a check list devised by a colleague of mine:[9]

COMPOSITION CHECK-LIST

NAME: FRANCO ROSSI

COURSE: ADVANCED

DATE: JANUARY 20, 1974

MECHANICS:

1. Legibility ✓
2. Format, i.e., title-page, margins, indentation, pagination, etc. ✓
3. Punctuation ✓
4. Footnotes ✓

ORGANIZATION:

1. Introduction ✓
2. Body divided into paragraphs according to the logical sequence of ideas
3. Conclusion ✓

USE OF LANGUAGE:

1. Agreement
2. Tense ✓
3. Articles
4. Pronoun substitution ✓
5. Other

VOCABULARY:

1. Correct spelling _____
2. Careful, correct use of words _____
3. Evidence of expanding vocabulary ✓ _____
4. Apt use of idioms _____

CONTENT:

1. Clearly expressed _____
2. Interesting ✓ _____
3. Original _____

Errors in composition should be underlined on the student's paper. The omission of marks on the check list indicates errors or weaknesses. On this sheet, for example, there was no check by verb agreement. The following sentences appeared in the composition:

The *girls is learning* Russian.

The *boy try hard* to recover.

Not only is such a check list of use to the student, it is of use to the teacher in diagnosing problems. Having identified the problem areas, the teacher can prepare formal instruction to help deal with them.

Errors made by more than one student could be dealt with by writing the sentence or sentences on the board and getting the class to make the corrections. The correct form should be stressed, perhaps by getting various students to repeat it orally or by having each member of the class write it out. In this way the students are correcting each other, but without making the correction direct and personal. Errors could also be dealt with on the overhead projector or be mimeographed and handed out to the students. The latter method gives them a permanent record of the correction. The teacher should make sure also that the same problem is reviewed in succeeding lessons, in order to reinforce the correct form. Writing often makes visible errors which might not be so obvious in the student's oral work.

Spelling

One problem area is always spelling. Spelling problems should never take precedence over structural or lexical problems, but on occasion, as student frustration mounts, they may require treatment.

The ESL student, like the first grader, feels that all English spelling is permanently chaotic because he has been exposed to wildly irregular spellings from the very beginning. The reason for his confusion lies in the fact that English has between 32 and 36 sounds (phonemes) in all, but only 26 letters for symbolizing these sounds. Nevertheless, for almost every sound there are a number of ways to represent it. There are simply not enough letters to go around and as a result there is tremendous confusion in spelling and pronunication.

Even though English spelling may seem chaotic, there is a basic pattern which at least one linguist has referred to as "regular, semi-regular, and down-right irregular". Regular spellings do exist and cause no trouble. Most irregular spellings are irregular only in the representation of one or two of the sounds in the word (usually the vowel) and they are not wholly random. They fall into categories which are consistent: ee and ie and ea for /i/; oa and oe for /o/. Consonants consistently double at the end of a word after short vowels; muff, mitt, till, sitting. These irregularities offer alternative ways of writing: /pik/ might be peak, peek or pique; /pil/ as peal or peel.

Spelling principles must be taught gradually. As a start, a group of easily-remembered rules can be given to students.

Frequently, the second language learner makes spelling errors through lack of sound discrimination and can be helped initially by sound drills (minimal pairs). To illustrate, a teacher might assign arbitrary numbers or phonetic symbols to sounds and then proceed to construct exercises for discrimination and recognition. He then could show the students the alternative spellings in English for /i/.

The student can be made aware of the semi-regular spellings if the teacher presents them carefully in groups that show similar irregularities. Then, sad to say, the students must memorize the truly irregular ones. Above all, the greatest single step towards better spelling is the establishment in the learner's mind of the correlation between letter and sounds.

FOOTNOTES

[1] For a guide to letter formation see Ruth Kittle, *Handwriting for Students of English as a Second Language* (New York, 1966).

[2] Jesse O. Sawyer and Shirley Kling Silver, "Dictation in Language Learning", *Language Learning*, II (1961), p. 40.

[3] A complete guide to sequential frame exercises is K.W. Moody, *Written English Under Control* (London, 1966).

[4] Gerald Dykstra, Richard Port, Antonette Port, *Ananse Tales* (New York, 1968) applies a sequence of manipulatory writing steps to West African folk tales.

[5] Lois Robinson, *Guided Writing and Free Writing* (New York, 1967), balances structural manipulations with grammatical analysis of the linguistic features of model paragraphs.

[6] Robert J. Kaplan, "Cultural Thought Patterns", *Language Learning*, XVI (1966), p. 3.

[7] Ibid., p. 8.

[8] Ibid., p. 7.

[9] I am indebted to Mrs. Sharon Cioran, formerly a colleague of mine at the University of Alberta for this check list.

CHAPTER 6

VOCABULARY BUILDING

VOCABULARY BUILDING

QUESTIONS

1. *Why is it apparently impossible to grade vocabulary according to difficulty?*
2. *What should guide the teacher in selecting vocabulary for his students? Why is this selection difficult to make?*
3. *What is the most commonly prescribed method for building passive vocabulary?*
4. *How does English redundancy encourage understanding?*
5. *What are some methods of introducing new vocabulary items?*

When to Teach Vocabulary

It is generally agreed that vocabulary building should not be a major concern of the early levels of instruction in English as a Second Language. Rather, it is felt that the early levels of instruction should be concerned with making certain language features automatic – pronunciation, word order and inflectional endings – within a limited lexical range comprised of functionally "live" words (interrogatives, prepositions, auxillaries and a few content words). Minimized lexical difficulty allows the student to concentrate on patterns, and it is felt that this concentration will allow him to substitute new vocabulary, as he learns it, into a pattern.

Sapir wisely warned "the linguistic student [that he] should never make the mistake of identifying a language with its dictionary".[1] And his warning should be heeded. Words should be learned in contexts, in meaningful structures in association with other words. As the student becomes more fluent and as he internalizes the basic patterns of the language, he seems to require a broadening lexical capacity to accommodate his thoughts. Therefore, vocabulary building within meaningful contexts is a necessary feature of intermediate and advanced classes.

Active and Passive Vocabulary

Every speaker of a language has two sets of vocabulary. The active set is the repertoire of words which a speaker produces in his speech. The passive set is the repertoire of words which a speaker understands – or can sensibly guess at – but does not use in his speech. Obviously a speaker's active vocabulary is smaller than his passive vocabular. In developing a technique for vocabulary building we must be sensitive to this difference by varying our expectations of individual lexical items. In other words, we must be sure that our students actively *produce* words which they are likely to use in their own speech and writing – words which would be

common in the vocabulary of native counterparts of the same age, sex, professional status, etc. We must also ensure that the students are receptive to words which may be outside their active linguistic range.

Selection of Vocabulary For Instruction

It has been estimated that an active vocabulary of 2000 words is "good enough for anything, and more than enough for most things."[2] One would assume, then, that the 2000 most common words of the language would be a sufficient core vocabulary for our students. Twaddell has pointed out, however, that there are few words of either high or low frequency and that, in fact, most words are of average frequency.[3] Therefore, isolating the 2000 most common words is a difficult and perhaps impossible task. It appears to be impossible to predict which of the average or low frequency words the student will need. Furthermore it appears impossible to gradate vocabulary according to difficulty since "difficulty" is directly related to the learner's past and present learning experience.[4]

Obviously the ideal vocabulary of a mechanic is quite different from the ideal vocabulary of a housewife. Selection of vocabulary items cannot be determined statistically since it must relate directly to the individual student's aspirations and experience.

If very accurate selection and gradating is impossible, it would follow, then, that vocabulary building should develop the student's capacity for understanding words in context. This will prepare him to cope with the unfamiliar and unpredictable lexical items he will encounter outside the course.

Difficulties Implicit in Vocabulary Learning

Before considering techniques useful in vocabulary building, we should first consider difficulties implicit in vocabulary learning for the second language student. First, it should be noted that each language codifies experience in its own unique way. Linguistic territories from culture to culture are not identical. While we in English have one word for "snow" the Eskimo has over thirty. While we in English grammatically define number in terms of singular or plural, a Greek or Arab defines it in terms of singular, dual or plural. The colour spectrum is also cut up differently by different languages. Except for technical terms such as oxygen, diabetes, etc., there is not often a one to one correspondence between the vocabulary items of two languages.

Second, each language has certain cultural formulae which do not correspond with those of another. An Arab might answer the question "How are you" with the reply: "Praise be to God!" Such a response would be considered odd in English.

Third, there is the problem of words which are related in form but not

in sense to words of another language. The words "assist" in English and "assister" in French appear to be related, yet they have quite different meanings.

Fourth, there is the problem of connotations or the associations which a word brings to mind. How do you react to the unknowing and happy male student who announces to the class that he is "gay" today?

Fifth, there is the problem of multiple meanings of words – especially of many very common verbs such as "get", "know", "tell" or "run". Consider the problems which the following sentences with "get" or "run" might pose for the student:

a) Did you get my letter?
b) It's too complicated, I don't get it.
c) I hope he gets better.

or

a) Keino runs fast.
b) The car isn't running.
c) The ski-run looks steep.
d) John would be a good president, but will he run?

And there are probably more!

Sixth is the problem of social and stylistic distinctions between words. A language teacher, for example, may use the word "phoneme" when talking with colleagues, and the word "sound" when talking with students. Each profession has its own exclusive jargon which is able to be less precisely accommodated in layman's language. Each social relationship may require its own vocabulary also. Obviously the words a man uses with his wife or child would not be the same as those he uses with his boss.

Seventh there are idioms or expressions whose individual words have little correlation to their total meaning as idioms. Here we get into the problem of idiomatic two-word verbs: "My students put up with me", and of what must appear to be wild imagistic combinations: "I paid through the nose for my new car". Idioms and slang expressions require special attention and systematic reinforcement. They are as ephemeral as fashions, and teachers should introduce idioms which are currently used. I recall being cornered by a foreign student with an idiom assignment. He had been asking people to help him answer the question: "What does twenty-three skidoo mean?" About the best any of his teenage friends could come up with was "twenty-three snowmobiles!" His teacher was not aware of the short life span of many idioms.

Appropriateness: A Guide For Vocabulary Selection

The teacher must judiciously select vocabulary items and contexts which are of significance to his class. Appropriateness seems to be a far more reliable criterion for selection than frequency word lists. Appro-

priateness should be defined by the sex, age, interests and occupation of the students.

A Portuguese mechanic, for example, needs to acquire a basic vocabulary to get him through a day in busy Toronto; but should it be the same as that of a Czech housewife or a Swiss stenographer? Naturally, there would be some important variations among these three. As small children they all learned the vocabulary of the home and family through the simple, but urgent needs of childhood. In their new country in order to travel by public transport they might learn in their beginning vocabulary: "ticket", "transfer", "change", "token", "How much?" But beyond this, the mechanic would need a crash program in mechanical terminology so that he could take the trade licencing test and fit back into his work field as quickly as possible. Similarly, a Czech housewife, in order to cope with the problems of marketing and budgeting, would need the vocabulary of the kitchen – foodstuffs, and prices, etc. Thus, it is obvious that in the teaching of vocabulary, a teacher must select and sort to arrive at a group or range of words which best meets the requirements of the specific students he has – and very often this means that the textbook vocabulary may need to be revised or supplemented.

Reading

At advanced or intermediate levels, the most commonly prescribed method for passive vocabulary development is reading. Reading, especially with teacher guidance, can expand the student's capacity to infer meaning from context. Here the teacher must encourage responses which show that the student is trying to guess the meanings of words from the contexts in which they are used.

Inferring Meaning From Context

The structure of language provides many clues for inferring meaning.[5] A student should be able to infer – provided that he is familiar with most of the vocabulary of the sentence – the meaning of sugar from the following sentence simply because nothing else is probable:

I want coffee with cream and two teaspoons of *sugar.*

English has certain redundancies which allow for inference of meaning. The relationship of "very angry", which the student should be familiar with, and "flew into a rage", which the student may not be familiar with, could be inferred from the following sentence since information is repeated:

I was very angry and *flew into a rage.*

or "late" inferred from:

He was *late* and everyone was waiting for him.

One technique for developing powers of sensible, contextual guessing is to ask students to substitute synonyms for difficult lexical items.

English Word Structure

If these approaches seem rather disjointed there are ways of unifying a vocabulary lesson – particularly in the area of active vocabulary building. English morphology (word structure) is one unifying element; thematic consistency is another.

It is often useful to extract from a reading selection words which have one morphological feature in common. Say, for example, a reading selection includes the words useful, helpful, and hateful. A vocabulary lesson might be devised around the meaning of the 'ful' suffix and how it combines with certain noun roots to form adjectives. The vocabulary lesson can be unified by concentrating on structural features of words within the context of a reading selection. The new vocabulary is treated in familiar contexts. The students use the words. It is never wise to drop the words with a definition or morphological analysis. Rather, it is better to give the students a story or dialogue frame which requires completion of words – as with 'ful' words in the following example:

Student A: Do you like Canada?
Student B: Yes, it is very ___ful. It has clear blue lakes, high mountains, and hills.
Student A: Do you think the people are _____ful?
Student B: Yes, they even helped me find a job!

The students then perform their dialogues.

Unifying Vocabulary Thematically

Another technique unifies through theme by categorizing items. Students are asked to assist the teacher in compiling a list – say, of foods – as many as half the blackboard will hold. Then they are asked to list types of preparation for foods, eg. for potatoes: baked potatoes, french fries, etc. Finally, they are asked to combine the lists by filling in parts of a dialogue between a waiter and diner or by writing an original menu. Here they will be able to associate culinary terms with foods within a meaningful situation context – and in an area of not only high cultural but also high gastronomic interest.

Work with antonyms can give an exercise unity. Students can be asked to rapidly associate words with their opposites, either as part of a game, or as a written exercise. In the first case, the teacher or students give one-word cues (or entire sentence cues) and other class members respond with opposites. In the second case, exercises can be devised which elicit opposites:

1) He's not early, he's _____

The thematic technique can be extended in advanced classes to a consideration of connotations of words. Students need to be capable of politely describing a person who is overweight, loud, or shy. Consequently

they need to be aware of the negative to positive range of words descriptive of certain qualities. A vocabulary exercise on words descriptive of people might begin by listing human qualities: weight, mental capacity, or personality. For each quality a range of words can be compiled. Take for example "over-weight". A negative to positive range might be: fat, plump, heavy, stout. A loud personality might be described with words ranging from abrasive to assertive.

Obviously the student must be encouraged to ask the question "What does that mean?" and to consult friends or dictionaries for definitions. Practice in using dictionaries should be provided in the classroom. Cartoons also can be effectively used to define words as precisely as dictionaries – and with the more palatable surroundings of humour. Cartoons will often provide amusing and repetitious use of a single word. But it takes time to select appropriate cartoons to illustrate common words; a dictionary, on the other hand, is easily accessible.

FOOTNOTES

[1] Edward Sapir, *Language* (New York, 1921), p. 234.

[2] Michael West, "Simplified and Abridged," *English Language Teaching*, V. No. 2 (November, 1950).

[3] W. Freeman Twaddell, "Linguists and Language Teachers" on *Teaching English to Speakers of Other Languages Series* 11, ed. Carol J. Kreidler (1966).

[4] For a fuller assessment of vocabulary difficulty see Masanori Higa, "The Psycholinguistic Concept of Difficulty and the Teaching of Foreign Language Vocabulary", *Language Learning*, XV (1965), pp. 167-79.

[5] This particular approach was first suggested to me in a summary of a lecture delivered at Sir George Williams University by Professor Jack Richards.

CHAPTER 7

AIDS FOR THE CLASSROOM

DRILLS

QUESTIONS

1. *What purpose do drills serve?*
2. *Why should a teacher avoid using only one kind of drill?*
3. *Why should a teacher call upon strong students to respond first?*
4. *How can a teacher take one structural item and reinforce it in a variety of drills?*
5. *What are the qualities of a good drill?*
6. *What are the pitfalls of drills?*

Drills are useful in practicing constant language features – especially as the first step in a learning sequence. Drills require students to repeat or to manipulate language structures. It is generally believed that students learn best from their successes – not from their failures. Drills with their minimized language focus and maximized response control help in reducing the possibility of error. Drills often focus on specific and isolated language patterns which might not be immediately apparent to the student from his own experience in the language. For example, one well-known drill requires students to transform statements into questions. It may help the students to experience the difference between question and statement – but whether or not these students can make up their own questions in ordinary talk is a question which any amount of drilling cannot resolve.

Nevertheless, choral drills can be useful in breaking the slower pace of individualized responses since they involve the entire class in quick verbal exchange. This verbal exchange, normally a teacher followed by a group response, allows students to shape and compare their responses with a standard model.

Individual responses in drills are necessary too so that the teacher can hear specific problems and respond to them. Students will enjoy being able to give cues to other students and for this activity small groupings are ideal.

There is a controversy about the value of drills in the ESL class. It is our belief that it is necessary to provide opportunities for practice of a specific feature of pronunciation, grammar or vocabulary. Drilling is one means of giving the student the opportunity to practice. But there are dangers in drilling:

1. The student does not understand what is being practiced.
2. The drill is too long or confusing.
3. The student finds it boring.
4. The student does not know how to apply it.
5. The drill is a drill for drill's sake: it does not practice valid language use.

What must be stated emphatically is that drills are not an end in themselves but means to an end – natural communication. We must not only dissect language by drilling systematically in patterns but we must also rebuild language in the context of complex, natural conversation. Both drills and free conversation have a place in ESL classes.

The students should be led to understand the purpose of drills in general and to see the point of each particular drill they are involved in. In other words they should know what they are practicing and why. To this purpose the teacher can generalize rules of grammar for the particular feature which is practiced.

The drills which are described on the pages that follow are usually done orally though they are easily adapted to writing. Mimicry and memorization drills are of use in the introduction of new language features – especially structural and phonological regularities or patterns. If the student understands the drill he is likely to acquire a basic foundation of patterns which can be extended and manipulated in later pattern practice drills and which finally can be applied and shaped to the situational contexts simulated in the classroom.

Drills in the Beginning Class

In a beginning class, the teacher would start with a pattern like: "This is a pen.", holding up a pen. He would repeat the pattern several times while his students listen and comprehend; then he would signal them to repeat. This is a mimicry drill which aims at teaching patterns and limited vocabulary.

The teacher might, after teaching several objects in the same pattern "this is a _____" introduce the interrogative form for comprehension. This can be done by asking and answering a question:

Teacher says:	Teacher answers:
Is this a pencil?	Yes, it is – or – Yes.

When both "yes" and "no" responses have been taught in appropriate situations, the teacher can then hold up the various objects and pose the question for student response. Then the teacher might move on to a question which requires choice and either a segment of or the total original pattern. Holding up a pencil he might ask: "Is this a pen or a pencil?" Here he is starting to test the student's retention of the vocabulary items and reinforcing the new structure. The question form

"What's this?" would be introduced to give additional practice in the pattern.

When the interrogative forms of the pattern have been practised by the students, the teacher might bring in a grab-bag and have students pull things from it. For each pull the student asks "What's this?" of another student who then responds in the pattern or an appropriate segment: It's a _____., or A _____., or That's a _____.

Drills expand and become more complex as the student's capacity to retain structure expands and his vocabulary store increases. In this example, it is hoped that the student will move from the highly manipulative activity of mimicry in repetition to the more communicative activity of asking and answering questions of peers in a somewhat situational context.

Some Types of Oral Drills

1. **Substitution Drills:** The substitution type requires the student to substitute a given word of the same class for a word in the sentence (noun for noun, verb for verb, etc.).
   Substitution of nouns for other nouns:

Teacher	**Students**
I have a pen	I have a pen.
book	I have a book.
pencil	I have a pencil.

   OR: substitution of pronouns for other pronouns.

Teacher	**Students**
He wants *his* pencil	He wants his pencil.
she	She wants her pencil.
they	They want their pencils.

   OR: this drill could be developed into a multiple substitution (often called a moving slot drill) where a new element is changed in each sentence. The students have to remember what has been said before in order to form a new sentence.

Teacher	**Students**
I have a new car.	I have a new car.
blue	I have a blue car.
she	She has a blue car.
Mrs. Smith	Mrs. Smith has a blue car.
two dresses	Mrs. Smith has two dresses.
bought	Mrs. Smith bought two dresses.

Substitution tables, charts and pictures with familiar vocabulary can all be used in these drills. Once reading has been taught and the

structures have been learned, or when the teacher wishes only to review without intruding his own voice, he can merely point to a picture of a chart. Here is an example of a wall or board table from which 64 sentences can be made:

Noun	Aux.	Verb	Number
John	is	eating	an apple.
Mary	is	buying	some oatmeal.
The man		finishing	a pineapple.
My friend		preparing	a steak.

A more complex and communicative drill might allow the student to substitute for himself. For example, after chorally repeating the pattern: "My father is a milkman.", you might ask students to communicate by substituting their father's profession into the slot.

The secret of the rapidly conducted substitution drill is that by focusing the student's attention on the slot into which the substitution is to be made (which is never the new grammar point) and the words to be substituted, the student might quickly absorb the new grammar point.

2. **Expansion Drills:** The Expansion type requires the student to put a word or expression into a sentence. It is a useful device for teaching word order.

   a) In *Addition Drills* the student is required to add an element to the end of the sentence.

Teacher	Students
They're leaving	They're leaving.
the station	They're leaving the station.
at five o'clock	They're leaving the station at five o'clock.
this afternoon	They're leaving the station at five o'clock this afternoon.

   b) In *Inclusion Drills* the student is required to insert isolated words or phrases into a sentence. Adverb positions are often drilled this way.

Teacher	Students
My neighbour goes to work.	My neighbour goes to work.
at 9 o'clock	My neighbour goes to work at 9 o'clock.
always	My neighbour always goes to work at 9 o'clock.
by bus	My neighbour always goes to work by bus at 9 o'clock.

More complicated variants of this drill might require the students to insert, for example, indirect question or noun clause structures and to make the necessary changes.

Teacher	**Students**
My neighbour always goes to work at 9 o'clock.	My neighbour always goes to work at 9 o'clock.
Start the sentence with:	
I know	I know that my neighbour always goes to work at 9 o'clock.
I think	I think that my neighbour always goes to work at 9 o'clock.
Do you know if Can you tell me if	

3. **Conversion Drills:** The Conversion type of drill asks the student to change a sentence from one form to another.

Teacher	**Students**
Change to the negative: They like ham for lunch.	They don't like ham for lunch.
Change to a question: He is leaving this afternoon.	Is he leaving this afternoon?

4. **Contraction Drills:** The Contraction type of drill asks the student to shorten the verb form of a sentence.

Teacher	**Students**
I am going tomorrow.	I'm going tomorrow.
I would like a cup of coffee.	I'd like a cup of coffee.
She does not want to come.	She doesn't want to come.

5. **Integration Drills:** The Integration type asks the student to join sentences in natural combinations. Two related sentences are given to the students for joining.

Teacher	**Students**
I have a pencil. It's a red pencil.	I have a red pencil.
I know a girl. She eats dill pickles.	I know a girl who eats dill pickles.
Mrs. Jones was very unhappy last month. She gained 30 pounds.	

because	Mrs. Jones was very unhappy last month because she gained 30 pounds.
about (over)	Mrs. Jones was very unhappy about gaining 30 pounds last month.
due to	Mrs. Jones was very unhappy last month due to gaining 30 pounds.

6. **Transformation Drills:** The Transformation type asks the student to transform a sentence in response to a signal word. This is the drill used most often for practice of tenses.

Teacher	Students
Mr. Jones eats eggs for breakfast.	Mr. Jones eats eggs for breakfast.
yesterday	Mr. Jones ate eggs for breakfast yesterday.
tomorrow (future)	
for 3 years (present perfect)	
before he went on a diet (past tense)	
after he had given up eggs (past perfect)	

7. **Combination Drills:** Combination type drills are many and varied. Often excellent results are gained from combining several types of drills.

   Here are two examples, one basic and one advanced. The first combines substitution, inclusion and transformation types, the second, on modals, combines transformation and multiple substitution type drills.

a)

Teacher	Students
They have a car.	They have a car.
a house	They have a house.
large	They have a large house.
last year	They had a large house last year.

b)

Teacher	Students
They might have gone to the library last night.	They might have gone to the library last night.
could	They could have gone to the library last night.
tonight	They could go to the library tonight.
seen the movie	They could have seen the movie.
might not	They might not have seen the movie.
tomorrow	. . .
now	. . .
should they	. . .

8. **Chain Drills** provide opportunities for verbal exchanges among the students. They can be a lively variation as long as the pace is fast, and they are not continued too long.

   a) *The Action Chain* is a limited question-answer drill used successfully at the beginning level to teach tenses. The teacher starts by performing or dramatizing a sequence of actions and by asking the students to state what he is doing.

Teacher	**Students**
opens the door and asks "What am I doing now?"	You're opening the door.

   After the students understand the drill, the teacher will then ask a good student to perform the sequence of actions for the rest of the class. The demonstrating student describes what he is doing and asks the class questions about what he is doing or has done. The class asks him questions and tells the teacher what has happened. This drill gives the class practice in the use of different pronouns, questions and tenses. Signals are given for different tenses: now, everyday, yesterday, just now, tomorrow. Four to five actions are sufficient at the beginning levels. The identical sequence of tenses must be adhered to at all times, because the students memorize the material as the drill progresses. Great care must be taken that the drill does not last so long that the students become bored. Many teachers find that the following order of tenses is most practical for this drill: present progressive, present habitual, simple past, future, present perfect.

   b) *The Conditional Chain* drill must be thoroughly demonstrated before the students can be expected to produce it. Some teachers have found blackboard drawings helpful. The teacher describes a situation and explains possible consequences of it:

   "My wife just had twins. Now our apartment is not big enough for us. We might move to a bigger apartment or buy a house. If we decide to buy a house, we'll need some money."

Teacher	**Students**
If we need some money	If you need some money, you'll go to a bank.
If we go to the bank	If you go to the bank, . . .

   Wherever possible these chains should be related to the interests and condition of the class.

c) *The Question-Answer Chain* is a drill which is a step in the direction of free conversation.

Teacher: Where does Mirko live?
Student A: I don't know where he lives. Perhaps Pablo can tell me. Pablo, where does Mirko live?
Student B: Mirko lives on Dupont Street.
Student A: Pablo just told me that Mirko lives on Dupont Street.
Teacher: Thank you.

This sequence involves question, answer, and reported speech.

9. **Deduction Drills** require the student to formulate a conclusion based on the information of the cues of the exercise. This is a controlled drill since it elicits a specific structural item, though it may not, owing to the diversity of personalities of students, elicit specific content. For example, a deduction exercise eliciting the present perfect continuous tense might include:

Cue	**Possible Responses**
John's hands are dirty.	He's been fixing the stove. He's been working in the garage.
This room smells of smoke.	Someone's been smoking. Someone's been playing with matches.

Summary

In most drilling, no information or very little information is supplied by the student. He manipulates structures and accommodates new cues. It is a good idea, therefore, to interrupt drilling with questions which might more naturally elicit the new structures. Keep the class alive by varying drills and by alternating them with communciative activities. At the culmination of drilling, the student should be able to use the structures he has practiced to express his own thought in a situational context. For example, a lesson on the modal, "should", might begin with the repetition of the pattern: "I should study tonight", move to substitutions, conversions, and transformations, and finally culminate with an advice-giving conversation where use of "should" would be necessary and where it can be used naturally in combination with the rest of the English Language.

Some of the drills described on the following pages might be used to practice the subject+want+infinitive pattern. Unless a teacher wants to put the insomniacs in the classroom to sleep, he should not incorporate too many of these drills into his lesson plan. He will find it useful on occasion to combine a drill for a particular structure with a grammatical

explanation and conversation. But practice of a single structure for an entire lesson is an exercise in futility. An entire lesson plan might introduce simple wants and needs and the conventions for expressing them. As part of the lesson a few – but certainly not all – of the following drills might be used. Note how valuable cartoons can be for drilling and consider how useful they might be as conversation pieces.

Picture 1

a) **Teacher:**
What does he say?
Students:
(He says) "Is Lisa there?"
Teacher:
Listen.
He wants to speak to Lisa.
Listen again and repeat:
He wants to speak to Lisa.
Students:
He wants to speak to Lisa.

b) Continue with more illustrative examples until meaning is clear.

Drills for the affirmative statement form of want + infinitive .

a) Substitution drill for the statement (for picture 1):

1) He wants to speak to Dr. Jones.
the personnel manager.
the foreman.
the electrician.
Pete.
Mario.

In an alternative expression of "want" – a polite request (for picture 1).

2) Could I speak to Lisa?
Dr. Jones?
the personnel manager?
the foreman?
the electrician?
Pete?
Mario?

Picture 2

3) **Teacher:**
Look at picture 2. What is he saying?
Students:
"Could I speak to Dr. Jones please?"
Teacher:
What does he want?
Students:
He wants to speak to Dr. Jones

4) Continue with pictures depicting similar situations.

5) Expansion to include first, second and third persons:

I want to buy a winter coat.
boots.
some tools.

They want to find jobs.
the Manpower Office
the unemployment office.

You want to apply for a job.
OHIP.
a license.

Drilling first and second person forms will require a more personal orientation since graphics cannot be used. A teacher could work from the familiar expression of possession – "do you have" – to the new expression – "do you want to":

Teacher: (asking a student he knows doesn't have a car):
Do you have a car?
Student:
No, I don't?
Teacher: (and as drill continues other students);
What do you want?
Student:
I want to buy a car.

b) Multiple substitution drills (the slot for substitution changes).

Teacher: She wants to close the window.
Student: She wants to close the window.

Teacher: He
Student: He wants to close the window.

Teacher: make a telephone call.
Student: He wants to make a telephone call.

Teacher: catch the bus.
Student: He wants to catch the bus.

c) Pictorial multiple substitutions drills.

Picture 3

Teacher or student (for each picture):
What does she/he want?
Student: She wants to close the window.

(continue with pictures depicting similar situations.)

d) Expansion drills.

Teacher:
I want to buy a coat.
(at Beaudry's Boutique.)
Student:
I want to buy a coat at Beaudry's Boutique.

Drills for the interrogative forms of "what" + infinitive.

Picture 4

a) **Teacher:** What is the waiter asking?
Student: Do you want to order now?

(continue with other pictures)

b) Substitution drills

1) **Teacher:** Do you want to find a job?
Student: Do you want to find a job?

Teacher: an apartment
Student: Do you want to find an apartment?

Teacher: a house
Student: Do you want to find a house?

etc.

c) To accompany pictures 1, 2 etc.

Teacher: Does he want to speak to Lisa?
Student: Does he want to speak to Lisa?

Teacher: Dr. Jones?
Student: Does he want to speak to Dr. Jones?

(continue with the other pictures)

d) Then, using the pictures, the drill can be recalled:

Teacher: Look at picture 1. Ask about Lisa.
Student: Does he want to speak to Lisa?

Teacher: Look at picture 2. Ask about Dr. Jones.
Student: Does he want to speak to Dr. Jones?

etc.

e) This type of drill may also be used to practice question-word questions:

Teacher: What does he want to do?
Student: What does he want to do?
Teacher: buy
Student: What does he want to buy?
Teacher: get
Student: What does he want to get?
Teacher: find
Student: What does he want to find?
Teacher: fix
Student: What does he want to fix?
Teacher: measure
Student: What does he want to measure?
Teacher: rent
Student: What does he want to rent?

As with statement forms, practice with all personal pronouns and all question-words is necessary.

f) Multiple Substitution. As with statement forms.

Teacher: Does she want to buy a coat?
Student: Does she want to buy a coat?
Teacher: shoes
Student: Does she want to buy shoes?
Teacher: try on
Student: Does she want to try on shoes?
Teacher: he
Student: Does he want to try on shoes?
Teacher: you
Student: Do you want to try on shoes?
Teacher: buy
Student: Do you want to buy shoes?
Teacher: they
Student: Do they want to buy shoes?

g) Conversion – The student is told to change the statements to interrogative form.

Teacher: *Change to interrogative.*
He wants to pay by cash.
Student: Does he want to pay by cash?
Teacher: They want to rent a room.
Student: Do they want to rent a room?
Teacher: She wants to speak to Peter.
Student: Does she want to speak to Pete?
Teacher: I want to find a job.
Student: Do I want to find a job?
Teacher: You want to buy a hairdryer.
Student: Do you want to buy a hairdryer.
Teacher: He wants to get some cigarettes.
Student: Does he want to get some cigarettes?

h) Expansion – As with statement forms.

Teacher: Do you want to find a job? (in Toronto)
Student: Do you want to find a job in Toronto?

Teacher: Does he want to get a licence? (plumbing)
Student: Does he want to get a plumbing licence?

etc.

Drills for the negative forms of "want" + infinitive

a) Introduction: Negative simple present and simple past have been introduced previously. A review of these can be followed by introduction of "want" + infinitive in the negative.

b) Substitution drills with all personal pronoun forms.

Teacher: They don't want to pay cash for the work.
Student: They don't want to pay cash for the work.
Teacher: the job.
Student: They don't want to pay cash for the job.
Teacher: the alterations.
Student: They don't want to pay cash for the alterations.
Teacher: the repairs.
Student: They don't want to pay cash for the repairs.
Teacher: the parts.
Student: They don't want to pay cash for the parts.
Teacher: the curling irons.
Student: They don't want to pay cash for the curling irons.

(continue with I, we, he, they, you)

c) Multiple Substitution:

Teacher: We don't want to take the bus.
Student: We don't want to take the bus.
Teacher: the subway.
Student: We don't want to take the subway.
Teacher: I
Student: I don't want to take the subway.
Teacher: the train.
Student: I don't want to take the train.
Teacher: He
Student: He doesn't want to take the train.
Teacher: miss.
Student: He doesn't want to miss the train.
Teacher: the plane.
Student: He doesn't want to miss the plane.

d) Conversion:

Teacher: *Change to negative.*
He wants to buy a foreign car.
Student: He doesn't want to buy a foreign car.
Teacher: She wants to be a stylist.
Student: She doesn't want to be a stylist.

Teacher: They want to open their own shop.
Student: They don't want to open their own shop.
Teacher: You want to leave the city.
Student: You don't want to leave the city.
Teacher: We want to be late.
Student: We don't want to be late.
Teacher: I want to sell my house.
Student: I don't want to sell my house.
Teacher: She wants to pay the bill.
Student: She doesn't want to pay the bill.

e) Expansion:

Teacher: I don't want to buy a car. (sports)
Student: I don't want to buy a sportscar.
Teacher: They don't want to leave their cars. (at home)
Student: They don't want to leave their cars at home.
Teacher: He doesn't want to go. (to the shop)
Student: He doesn't want to go to the shop.
Teacher: early.
Student: He doesn't want to go to the shop early.

Drills for the past tense forms of "want" + infinitive.

a) Introduction:

i) The past tense of other verbs has been introduced. Review of the past with these familiar verbs can be followed by introduction of "want" in the past tense.

ii) Many of the drills for the present tense can easily accommodate the past tense also.

A drill for picture 2, for example, might begin:
Teacher: Last Tuesday, he called the doctor's office and said: "Could I speak to Dr. Jones, please?"
What did he want?
Student: He wanted to speak with Dr. Jones.

b) Substitution drills:

Teacher: They wanted to buy some gas.
Student: They wanted to buy some gas.
Teacher: tools.
Student: They wanted to buy some tools.
Teacher: tires.
Student: They wanted to buy some tires.

Teacher: wire.
Student: They wanted to buy some wire.
Teacher: tubing.
Student: They wanted to buy some tubing.
Teacher: needles.
Student: They wanted to buy some needles.
Teacher: towels.
Student: They wanted to buy some towels.
Teacher: supplies.
Student: They wanted to buy some supplies.

(continue with other personal pronouns)

c) Multiple Substitution drills:

Teacher: I didn't want to fix the machine.
Student: I didn't want to fix the machine.
Teacher: oil.
Student: I didn't want to oil the machine.
Teacher: He
Student: He didn't want to oil the machine.
Teacher: lift
Student: He didn't want to life the machine.
Teacher: she
Student: She didn't want to lift the machine.

d) Conversion-Interrogative:

Teacher: *Change to interrogative*
We wanted to leave work early.
Student: Did we want to leave work early?
Teacher: She wanted to move to the suburbs.
Student: Did she want to move to the suburbs?
Teacher: He wanted to be a plumber.
Student: Did he want to be a plumber?
Teacher: I wanted to get a licence.
Student: Did I want to get a licence?
Teacher: They wanted to work here.
Student: Did they want to work here?
Teacher: You wanted to buy a wrench.
Student: Did you want to buy a wrench?

e) Expansion:

Teacher: Where did you want to eat? (lunch)
Student: Where did you want to eat lunch?

Teacher: When did he want to go? (to the dentist's)
Student: When did he want to go to the dentist's?

Teacher: Who did he want to speak to? (on the telephone)
Student: Who did he want to speak to on the telephone?

Teacher: Why did she want to leave? (early)
Student: Why did she want to leave early?
Teacher: yesterday.
Student: Why did she want to leave early yesterday?

Teacher: Who did they see? (in the cafeteria)
Student: Who did they see in the cafeteria?
Teacher: at lunch time.
Student: Who did they see in the cafeteria at lunch time?

f) Transformation

Teacher: He wants to take a course.
Student: He wants to take a course.
Teacher: a few months ago.
Student: He wanted to take a course a few months ago.

Teacher: She wants to shorten her skirt.
Student: She wants to shorten her skirt.
Teacher: last night.
Student: She wanted to shorten her skirt last night.

Teacher: He wants to install the sink.
Student: He wants to install the sink.
Teacher: yesterday.
Student: He wanted to install the sink yesterday.

Teacher: They want to ask for a raise.
Student: They want to ask for a raise.
Teacher: last month.
Student: They wanted to ask for a raise last month.

Teacher: I want to speak to the doctor.
Student: I want to speak to the doctor.
Teacher: on Monday.
Student: I wanted to speak to the doctor on Monday.

Activities to reinforce "want" + Infinitive forms:

a) Various Utterance-Response Drills

1) *for past tense:*

Utterance: I saw you in front of the bank yesterday.
Response: Yes, I wanted to cash my cheque.

Utterance: I saw you in front of Dr. Jones' office yesterday.
Response: Yes, I wanted to have a check-up.

Utterance: I saw you in front of the Parkview Apts. yesterday.
Response: Yes, I wanted to look at an apartment.

Utterance: I saw you in front of the Electrical Supply Company yesterday.
Response: Yes, I wanted to buy some wire.

Utterance: I saw you in front of the Manpower Office yesterday.
Response: Yes, I wanted to look for a job.

Utterance: I saw you in front of the East Barber Shop yesterday.
Response: Yes, I wanted to get a haircut.

2) *for interrogative, tag forms:*

Utterance: John wants to move to another apartment.
Response: He doesn't want to move at this time of the year, does he?

Utterance: Tom and Maria want to buy a house.
Response: They don't want to buy at this time of the year, do they?

3) *for question words*

Utterance: I really wanted to travel somewhere.
Response: Oh, and where did you want to travel?

Utterance: I really wanted to buy something.
Response: Oh, and what did you want to buy?

b) Freer Activities:

1) *Prepared Dialogues*: These should contain language items previously practiced. Though a new item – in this case "want" + infinitive – may be introduced in the dialogue, *most* of the items should be familiar.

Set up a situation through brief explanation or by using a graphic. Introduce the dialogue ensuring that students understand who says what. Practice the dialogue chorally and individually.

i) A student is absent today. You know 1) it's her husband's birthday and 2) she went to buy a present. Someone asks you about her.

A – Where's Anna today?
B – She's downtown.

A – Why did she go downtown?
B – She wanted to buy a birthday present.
A – Whose birthday is it?
B – Her husband's.

ii) You don't have enough money for a house. You don't like apartments. You live in one. Someone asks you:

A – Do you live in an apartment or a house?
B – I live in an apartment.
A – Do you like it?
B – No, but I want to stay there for now. I don't have enough money for a house.

iii) You go to the Manpower Office. You speak to a counsellor.

Counsellor – I see you're a plumber. Do you have an Ontario licence?
You – Yes, I do, I had a job in the west end of town but I was laid off. I want to find a job in the same area.
Counsellor – Here is a list of companies. They all need plumbers. Two of them are in the west end.
You – Thank you. I'll try them first.

iv) Use the pictures and give the student help in responding to your questions.

Picture 5

Teacher to student A – Ask student B what happened to Stanley.

Student A – What happened to Stanley?
(Cue if necessary)
Student B – He went to the doctor.

Teacher to Student C – Ask Student D what the doctor said.

Student C – What did the doctor say?
(Cue if necessary)
Student D – He said . . .

Teacher to Student E – Ask student F how Stanley feels about it.

Student E – How does Stanley feel about it?
(Cue if necessary)
Student F – He wants to lose some weight.

Conclusion

What should become apparent through these freer activities is just how limited a single structure is. In each case want + infinitive occurs only once and only in (iii,) is it necessary. The shorter answers, "to buy a birthday present" in (i) and "No, but I don't have enough money for a house" in (ii.) are common responses.

SOME SUGGESTIONS FOR THE USE OF DRILLS

1. Speak with natural stress, rhythm and intonation; avoid exaggeration of the grammar point to be drilled:

   NOT: He went *INTO* the store.
   BUT: He went into the STORE.

   Occasionally you will have to speak slowly in order for the students to imitate sounds and words, but you should maintain the rhythm, stress and intonation which is natural to the response.

2. Teach a new item based on already learned structures and with familiar vocabulary. Review of earlier work may be wise before introducing a new point.

3. Keep the pace lively and vary the drill activities. As soon as interest in one type of drill flags, either go on to another type or vary the type of student responses, i.e. from choral repetition to questioning of the students to the students questioning the teacher.

4. Always give the model sentence two or three times before asking the class or individuals to reproduce it.

5. Call on the better students first so all the weaker ones can hear answers which are reasonably correct.

6. Shape student responses: a) break the sentences into parts starting at the end to retain natural intonation and stress.

   e.g. She arrived in Montreal yesterday.
   yesterday
   in Montreal yesterday
   arrived in Montreal yesterday
   She arrived in Montreal yesterday

7. Sentence patterns should be practised in all four basic forms: positive, negative, interrogative and negative interrogative. Students must have practice in asking questions as well as answering them.

8. Avoid talking too much; use hand signals or other gestures to get students or groups to answer, but try to avoid pointing.

9. Drills must not become too complex too soon. If this happens, then the teacher is testing, not teaching. Drills should always be easy enough so that students make *few errors or none.*

10. Use drills as a means not as an end. *Make sure to* contextualize each new pattern in a situation where it might naturally be elicited.

FOOTNOTES

[1] Various types of utterance-response drills are suggested in Jason B. Alter *et. al., Utterance-Response Drills* (Toronto, 1966).

THE DIALOGUE

QUESTIONS

1. *How can dialogues communicate both cultural and linguistic information to students?*
2. *How are dialogues like natural talk; how are they different?*
3. *What restrictions should be observed when introducing new vocabulary and structure items through the use of a dialogue?*
4. *How can dialogues be effectively used in the language classroom?*
5. *What are the methods of reinforcing linguistic features introduced in a dialogue?*

The Origins of the Dialogue as a Teaching Device

The dialogue is a conversation between two or more people. During the course of a single day we all engage in countless dialogues. Dialogues are indigenous to human nature: they are language in use. They are also very useful teaching devices in language classes. Their effectiveness has long been acknowledged. In fact the dialogue has survived some seventeen centuries in the instruction of many different languages.

> The dialogue has a long history in TESOL, and even longer one in foreign-language teaching in general. One of its earliest known appearances is in the *Interpretamenta* of Julius Pollux (A.D. 150-208) for Greeks learning to speak Latin. Archbishop Aelfric's *Colloquy* (ca. 1000 A.D.) is commended by Henry Sweet for its graphic descriptions and incidents. The earliest TESOL dialogue text is Jacques Bellot's *Dialogues Familiers* of 1586, which employs some of the devices suggested by modern writers (Jerrom and Szkutnik, for example) trying to contextualize drills: the substitution of lexical items from the same semantic field, and the principles of contextual equivalents.[1]

A well composed dialogue provides a cultural context for linguistic instruction. That is, it places language in situations where it might occur. It can also contain the interjections, hesitations, and redundancies, as well as the intonation and stress of language used in natural conversational speech.

The dialogue contextualizes new vocabulary and structures in meaningful units of experience. Certain interrelated lexical and structural items can be drawn from a dialogue. Since a dialogue adheres to a basic thematic unity, it provides good clues for contextual guessing of unfamiliar

vocabulary and difficult structures. The context helps the student to understand linguistic problems while discouraging him from attempting a word by word translation into his language. Furthermore, a dialogue places new structures and vocabulary in contexts where they would normally be used. Certain structures and words are associated with certain realms of experience. For example, the situation of meeting a friend whom you haven't seen for three years would naturally elicit use of the present perfect tense:

How have you been?

or

What have you been doing?

A good dialogue can be more easily practiced than unrelated sentences. Since it is a chain of communication, each segment of the dialogue may suggest what follows and provide the student with the built-in cue of sequential order. It can be mastered without great difficulty and therefore, can help the student learn new structures and vocabulary.

A dialogue is particularly suited to the adult classroom since it relates to the repertoire of experience of the adult student. Certain experiences such as expressing condolences to a friend who has lost a loved one are universal – though they may elicit quite different linguistic formulae in different languages. Nevertheless, the adult student's familiarity with the experience and his own linguistic response to it will allow him some anticipation of the information transmitted in the new language of the dialogue. Furthermore, the broad range of his experience will allow him to assume a wide variety of dialogue roles.

It is important to remember that dialogues as a teaching device and real-life dialogues – or natural speech – are not the same thing. Natural speech has disorderly stops and starts; it can sometimes be very brief and incomplete; it is often difficult to pin-down its topic; it may involve several people talking simultaneously. The dialogue as a teaching device is much neater: it has a single topic which is discussed in an alternating question-answer sequence. It can be written or repeated chorally, and it is designed to introduce new structures and words.

The point is that teachers should use dialogues but that they must not mistake memorizing a dialogue for communicating. The student should be encouraged to apply whatever he has learnt in a dialogue to his own expression.

Though there is little question about the value of dialogues in ESL programmes there is some question about their place in the lesson plan. Some teachers feel that they should be used to reinforce familiar vocabulary and structures; others feel that they should be used to introduce new vocabulary and structures. It seems that the dialogue can do both. If it is used for introduction, the number of new vocabulary and

structure items must be limited. Ordinarily in two or three exchanges there should be only one new structure and one new vocabulary item.

Teaching a Dialogue

No matter how dialogues are used they still must be created and presented with certain principles in mind. First, the dialogues should simulate natural speech and avoid formal and unnaturally smooth exchanges. Second, the thematic content of the dialogue should be appropriate to the age, sex and professional and social conditions of the class. It might be inappropriate, for example, to teach a class of married males how to ask girls for dates. Third, for an elementary class the dialogue should be short, allowing for complete mastery by the student. Generally two or three exchanges should be sufficient. Fourth, the dialogue should represent a complete unit of conversational meaning. As such, it should have a beginning, a middle, and an appropriate ending.

The presentation of the dialogue should follow a sequence. The order of dialogue exchange must be clearly defined in order to assist students in differentiating the persons of the dialogue. To this purpose, the teacher can use stick figures or puppets or he can alter his voice. In any case, the students should first listen as the teacher presents the dialogue once or twice. Following the initial listening, it is often possible for the teacher to elicit parts of the dialogue in response to questions. The teacher should be prepared to explain or illustrate any problematic linguistic features. Students should now be ready to chorally repeat each part of the dialogue following the teacher's model. The teacher should make his model clear and natural.

Utterances for repetition should be both short and meaningful. The repetition step of the sequence should involve a variety of techniques. Though repetition by individuals at this stage may be too difficult, parts of the dialogue can be played chorally by two or three sections of the class. Or the teacher can take one part of the dialogue and the class the other part. Finally, as the dialogue becomes habituated through practice, individual students can play the two roles.

A useful technique for mastery of dialogues is to write them on the blackboard and then progressively erase parts until the entire dialogue is erased. At the beginning all the nouns in a dialogue might be erased so as to require the student to provide them. As more and more is erased the student is able to memorize the entire dialogue.

Expansion of the Dialogue

If a dialogue is introduced in association with a sequence of pictures (as is the case of *Introduction to Canadian English*) it is often wise to test the student's linguistic powers by asking him to tell the story before the

dialogue is presented. His paraphrase may help him hurdle any of the problematic linguistic features of the dialogue.

There are several points to consider when using a dialogue. Instruction with a dialogue should involve various techniques. The dialogue should be short enough to allow mastery in fifteen minutes – otherwise it may become boring. But it can be reinforced by other more time consuming and meaningful activities. For example, the context of the dialogue can be changed slightly. The student might be asked to substitute his own reason for looking tired in the following exchange:

1 – You look tired.
2 – I feel tired too. I stayed up all night studying for a history test.
1 – Oh, that's too bad.
At least you'll probably do okay.

The student can be asked to add a meaningful comment to the end of the dialogue. For example:

– I doubt it. I think I'll fall asleep.

Or the first comment of a dialogue can be given to initiate a free exchange between students:

1 – You look tired.
2 – You look tired too.
3 – Why do you look tired?

Finally the thematic context of the dialogue should suggest freer and more personalized conversation. For example, the preceding dialogue exchange might give rise to questions such as:

Have you ever stayed up all night?

(reinforcing the new and difficult structural item of the dialogue, the non-separable verb and particle, "stay up"). OR:

What time do you usually fall asleep?

(reinforcing the idiom, fall asleep).

Finally students can be asked to prepare dialogues completely on their own. The teacher presents an outline to pairs of students or to the entire class. The outline might elicit the structures of an earlier model dialogue or it might just focus on an important topic and test the students' language resources. The following outline might be suggested for a modification of the "you look tired" dialogue:

Peter sees Sam. He things Sam looks happy. Sam is happy because he was up all night celebrating the birth of his son.

The entire class together or pairs of students develop and then perform an appropriate dialogue.

Some students may enjoy practicing a complete play, and this too is a form of dialogue instruction. Often plays will indicate appropriate gestures to accompany words so that the student can begin to relate *what* is said to *how* it is said.

A less formalized type of dialogue instruction involves bringing a recording of a television drama to class, having the students listen carefully to a part of it, and then asking the students to assume various roles and dramatize what they have heard. In this way the students are forced to see the totality of communication. They should generally understand what is happening in the scene and they should develop a feeling about the character they represent. Then with their own language resources and their own means of transmitting personality traits, they attempt to take the part.

Summary

In summary then the dialogue is an efficient teaching device since it not only transmits linguistic but also cultural knowledge. The following are examples of dialogues. The appropriate level of use for the dialogue is indicated as is the significant cultural and linguistic knowledge being transmitted:

Basic Level

cultural: meeting a friend; excusing oneself	1. Hello, How are you?
	2. Fine thanks. And you?
linguistic: intonation of questions	1. Fine thanks. Oh, excuse me. My class is starting.
here is + objective	2. Goodbye.
	1. Goodbye.

Intermediate Level

cultural: condolences	1. You look sad. What's the matter?
linguistic: passed away	2. My brother passed away yesterday.
	1. Oh no. I'm very sorry.
	2. Thank you.

Advanced Level

cultural: softening opinions	1. It's only a suggestion but I think you should work harder.
linguistic: affirmation, stressed *do*	2. But I *do* work hard.
	1. Maybe we should try to study together.
	2. Okay.

FOOTNOTES

[1] Carl James, "The Applied Linguistics of Pedagogic Dialogues," *English Teaching Forum,* X (May-June, 1972), p. 34.

THE ART OF ASKING QUESTIONS

QUESTIONS

1. *What social and cultural factors should be considered in asking questions?*
2. *How does a teacher overcome the problem of asking personal questions in a language class?*
3. *What are the three basic structures for English questions?*
4. *How might the three be graded in terms of complexity of response required?*
5. *What "communicative" progression can be observed in questioning?*

There is an art of questioning. A skillful lawyer uses this art to re-create in words the events leading up to a criminal act. A doctor uses this art to diagnose a patient's physiological or psychological ailments. A good ESL teacher uses this art to familiarize his students with the three common English question structures and to progressively demand less manipulative and more communicative answers.

It is easy for an ESL teacher standing in front of a class to forget that students answering his questions are not really communicating. Answering is only half of the communication process, and if a teacher sees himself as a class director he may neglect to reinforce and encourage the questioning capacity of his students.

Certainly the teacher can set the model question pattern (for example, "Have you ever visited Western Canada?") but the students should be given opportunities to use the question pattern as a communicative means of discovery (one inquiring young man in one of my classes asked his voluptuous and embarassed classmate "Have you ever lived with a man?"). In this way, the teacher facilitates genuine communicative exchange though he may be opening the door to unpredictable and awkwardly amusing possibilities.

Awkward or inappropriate questions which students ask each other can lead to a discussion of taboo English questions. Casual friendships in English would seldom afford opportunities for asking: "How much do you earn?" or "How old are you?" The teacher should advise students about the correctness of their questions, not only in terms of language but in terms of culture as well.

To serve this purpose the teacher can act as a model questioner by exercising discretion in the asking of personal questions. He should not

invade a person's private life but instead allow a person to say what he wants to be known. This allowance is generally sufficient motivation for realistic conversational exchange.

It is not uncommon to hear many foreign-born Canadians after a number of years in Canada still saying: "Where you work?" "When he will go?" "Did he went?" What are the reasons for these ungrammatical forms becoming a part of the second language learner's speech? In a large part, the way his own language works will influence what he says and he may try to fit English question patterns into an already familiar pattern. Word order may be a difficulty in learning to ask questions in English. Also, auxiliaries like "do" or "did" probably have no equivalent in his language either. Consequently, "Went he to school?" or "Where you work?" frequently occur and are extremely hard to correct.

Drills for Asking Questions

Certain drills can facilitate habituation of question patterns. One is a transformation drill like the following example:

Change to questions:
a) John is eating
b) He goes to school everyday.
c) They are at home now.
d) Jane is buying a new car.

Another requires students to respond to the visual stimulus of the teacher's action:

"Ask me questions about what I'm doing."

Still another drill elicits the question words. Students are given an answer and asked to generate its question:

cue	**response**
John is studying	Who is studying?

One sentence which answers a number of question words can be given as a written cue eliciting question-word-questions in a written exercise.

cue
John studied English for three hours in the library because he had a test early this morning.

Perhaps the only thing wrong with these drills is that they are drills – they are not communication. Use of drills should be balanced with communicative activities.

Communicative Exercises

One useful exercise closer to genuine communication is to tell

students a story and have them ask each other questions about it. Guidance can be given to ensure that all question words are used.

Another communicative exercise is to bring a "conversation piece" to class, a quite unusual or exotic object. The students could ask questions about it to find out its origin, importance, use, etc. Then each day one student could be asked to bring something from his own home. This exercise stimulates a common conversation using the student's contributions and experiences; it can be expanded into a writing exercise if the students write down the details about the object. And most important, it is a way to get the students to share something personal.

If there is enough cultural diversity in the class, students can ask each other questions about the customs of their countries. Comparatives and superlatives are exercised as well as the question forms in this type of exercise.

Job interviews, visits to the doctor, buying groceries, or visiting social agencies are all common experiences which can be acted out in the classroom by the students; here the question form is vital. Care should be taken to ensure that students are ready for the heavy communicative demands of such a lesson. Good preparation is repetition and drill of a dialogue – perhaps related to a visit to the doctor – followed by student performance of the dialogue and completion of parts which are left blank. Then the students in collaboration with the teacher make up a list of common complaints and another list of diseases on the blackboard. Finally, one student could take the role of a patient and answer the questions of the examining physicians, his classmates. With the structural guidance of the dialogue, and the lexical range of the lists, the students should be prepared for this situationalized exercise. In the end, these role-playing activities provide not only language practice, but also valuable preparation for important real-life situations.

Question Structures

It is easy to forget because our language is so much a part of us that there are three basic structures for English questions. Artful questioning in the ESL classes should involve representative questions of each structure type:[1]

1. Questions which require "yes" – "no" answers. (Structurally of the subject-verb inversion type such as: "Are you happy?")
2. Questions which require a choice of alternatives. (Structurally, those which use the "or" connective such as: "Is he in Ottawa or London?")
3. Questions which require information. (Structurally, those which use the question words such as: "Why did he go to Ottawa?" or "What happened to you?")

NOTE: No matter what structure type the question is, it is always best to ask a question *before* calling out the student's name. This practice keeps all students paying attention since they know they might be called upon to answer. If a name is called before asking the question many students may not pay attention.

A Structural Progression for the Questioning Art

It would be impossible to gradate these question patterns according to difficulty. The difficulty of a question for the ESL student probably depends more upon the student's familiarity with the content than it does on the structural pattern involved. However, in terms of built-in structural controls which question forms elicit, it can be said that there is a gradation of structural error possibility ranging from type 1 to type 3. For type 1 questions, there is virtually no possibility of structural error – the student is merely required to say "yes" or "no". For type 2 questions there is some – but very little – possibility of error. The student is required to select an appropriate subject, probably in pronoun form, and to fit an alternative into the last structural slot of the sentence. For example, "Is he in Ottawa or London?" *"He's in Ottawa."* (The student might also respond with the shorter reply ". . . . in Ottawa" in which case there is virtually no chance of error as he is just repeating an element of the question.) For type 3 questions there is more possibility of error since each question word can elicit different structures in answers. "Why did you come to Canada?" may be answerable with quite different structures than "What did you say?" The wise teacher should allow his students to communicate within the limits of their knowledge of English structure and vocabulary. For example, if a teacher asks a student "What is the team of doctors going to do in Europe?" (from the article titled "Heart team to teach in Europe" in the October 1, 1973 edition of *Newcomer News*[2]) and gets enough response to indicate that the student knows but cannot communicate the answer, the teacher can grade the question down to a level where the student can communicate successfully. "Are the doctors going to teach open-heart surgery or brain surgery?" Or finally, "Are the doctors going to teach open-heart surgery?"

A Questioning Progression for a Reading Lesson

A reading lesson is easily adapted into a questioning progression. In the reading of a text, for example, questions can be asked whose answers can be read word by word. The student is not required to add any information; he is only required to read aloud. For example, the answer to the question, "How old is Robert Barrie?" can be read in the *Newcomer News* story, "A 90 year old cyclist likes to walk."[3]

Second are questions which require the capacity of inference. Here the student is required to deduce a generalization from details. The answers

are implied but not directly answered by the text. For example, "What kind of person is Robert Barrie?" (The text suggests that Barrie is healthy (he exercises vigorously,) happy (he plans to live to be 100) and practical (he substituted bicycling for walking when his knee began hurting). Any of these three qualities can be inferred from the evidence of the text. Third are questions which attempt to relate the content of an article to the student's own experience. For example, "What do you think of bicycling for 90-year olds?" Or, "Have you ever bicycled?" "Do you think you'll bicycle when you're his age?" "What advantages does bicycling have over driving?" The questions of this latter progression probably become more and more difficult as they certainly become more and more communicative.

Not all questioning will be part of a progression. Often the teacher or student will *need* to use the question form: a teacher will inquire about a missing student, or a student will ask for more explanation of a grammar point, or he will request permission to leave the classroom. The classroom as part of life will also invite real life questioning to satisfy real life curiosities. This type of questioning should be encouraged and it will probably lead the students to do what all people seem to enjoy – talk about themselves and their own experiences. If the student *needs* any particular question form to accommodate his thought he will probably acquire it.

FOOTNOTES

[1] The classification within the text deals with structural variations. However, "yes"-"no" questions can be asked in three other ways:

a) question tag forms which pre-suppose an answer:
You're happy aren't you?

b) Statement structure with question intonation
You're happy?

c) Verbal indicator at end of statement
You're happy, huh? eh?

[2] *Newcomer News* is a graded English newspaper for newcomers published by the Ontario Citizenship Bureau of the Ministry of Community and Social Services.

[3] *Newcomer News,* III. No. 11, (October 15, 1973), p. 1.

AUDIO-VISUAL AIDS IN THE CLASSROOM

QUESTIONS

1. *What place do audio-visual aids have in the E.S.L. classroom?*
2. *What constitutes an audio-visual aid?*
3. *What are some sources of audio-visual aids?*
4. *How can audio-visual aids be used for the introduction and reinforcement of specific teaching items?*
5. *What are the characteristics of good audio-visual aids?*
6. *What can the teacher do to take full advantage of the potential of audio-visual aids?*

The person who undertakes the teaching of a second language is not teaching only a language, but also communication. Communication and learning involve all the senses and the more senses that a situation uses the greater its impact, consciously or unconsciously, upon the mind. Most of us teach within the inherent limitations of the classroom, and once the possibilities for directly experienced situations in the classroom have been exhausted, the teacher must take the class outside the room or turn to audio-visual aids in an effort to expand and heighten the reality of the situations he is presenting. It seems unlikely that at this stage in the development of language teaching anyone could deny audio-visual aids a place in the classroom. Questions can be raised about the extent to which they are used, or the manner in which they are used, but most teachers will agree on their basic value as teaching *aids*.

As an illustration of the nature of audio-visual aids and their value in creating a learning situation, we might use this example. If a teacher wanted to deal with the words and structures associated with fire, for example, there are essentially two approaches he might take. He might verbalize it, in various ways, perhaps with the aid of a picture, or he could "show" the situation. The audio-visual aids associated with showing the situation are minimal: a match, some paper, and perhaps an ashtray. The teacher proceeds to set fire to the paper, describing his actions as he does so. "I'm striking the match. I'm setting fire to the paper. The paper has caught fire. It's burning up. We can put it out or let it burn out. It has burned out" or "He has put it out." This might even lead to a lesson in the imperative – "Quick, get some water!"

One has only to compare speaking about a static picture with this demonstration of the situation to realize the dramatic impact that the

presentation has on the student. The student hears the match strike, he sees the flames and the smoke, he smells the smoke and perhaps hears the sound of the burning. He listens to the teacher's voice and perhaps he feels the heat or the ashes. The mind stores thousands of these sense impressions in the course of our daily lives. Doubtless a student will respond to a situation such as the above out of his own personal sense experiences. In this way he is able to personalize and internalize the presentation, and if some aspect of the situation recurs outside the classroom, it should trigger his recollection of the structures and vocabulary needed for a verbal response to the experience. Obviously it would be impractical to risk a fire everytime one wishes to create a realistic situation in the classroom, but the point is that audio-visual aids do not have to be expensive gleaming machines with mysterious buttons and flashing lights to be effective. The functions we require of them are valid no matter what the equipment, and the only limits are the skill, sensitivity, and imagination of the teacher.

The Tape-Recorder

A few basic rules pertain to all machines that are used in the classroom. To use them efficiently you must be familiar with the mechanics of operating them. There are no machines used as audio-visual aids that cannot be understood after a few minutes of examination and perhaps instruction on their workings. The rest is a bit of practice so that you put the tape or film in the right slot and can press the right button at the right time. Practice in the classroom as well as pre-class preparation will allow the machine to be used smoothly in the lesson without being unduly obtrusive. Often students are familiar with technical equipment and can assist in running it.

If one is fortunate enough to have a choice, a tape-recorder with good speakers is preferable. A similar amount of concern should be given to the quality of the recordings, whether pre-recorded or made on the spot. A certain amount of background noise might be realistic, but too much would clearly become a needless handicap for the student tryint to understand the recording.

The Tape-Recorder as an Aural Aid

A great asset of the tape-recorder is that it allows the student to experience in the classroom a complete range of different voices and sounds. If the tape-recorder is used by itself the lack of a visual aspect can be a point in its favour, much as we sometimes close our eyes while trying to concentrate on hearing something. When we are teaching people another language we are faced with an extra problem, we must train them to listen also, and the tape-recorder can be important in this respect.

There are no gestures or facial expressions that allow the student to guess the meaning of a sequence of words without understanding them.

The Value of Pre-recorded Material

The recorder can be used to expose the student to "natural" conversation. The teacher can record such a conversation between native speakers away from the classroom, complete with its "uhs" and "ehs" and "Y'knows", pauses, repetitions, unfinished sentences, bad grammar and so on. We are trying to give the student the tools with which he can carry on the learning process outside the school and some familiarity with conversations which are not text-book perfect can help him. It will show him, after he has listened a few times and become familiar with the rhythm, intonation, and vocabulary, that it is not as difficult to follow as he might have thought. This reinforces his confidence in his ability to communicate outside the school.

Stories, jokes, and even songs can be recorded and brought into the classroom for the student to experience. An advantage in having these recorded before the lesson is not only the opportunity to introduce a different voice to the class, but that the voice can be endlessly reproduced. The teacher might play the recording through once, to test initial comprehension, then play it through a sentence at a time. But each time the sentence is delivered in exactly the same manner, whereas if the teacher were telling the story the tendency would be to alter stress and intonation to accommodate the student and facilitate his understanding. The important thing here is not that the student understands the story at all costs, through explanation, description, pictures, dictionaries, or translation, but that the student's listening ability be raised to the level of the story and his ears become accustomed to the rhythms and stresses of the voice. This also means that the material on the tape-recorder must be selected to suit the students' level. As in all situations that the teacher is presenting, whatever the medium, he should try to anticipate some of the possible responses and problems in order to avoid them or to handle them most effectively.

Recording in the Classroom

The tape-recorder can also be used to lighten the teacher's load in the classroom. Pre-recorded drills in a voice other than the teacher's can be used in the classroom to elicit the appropriate responses from the students. The students' answers can be recorded and played back so they can be more objective about their errors. This also benefits the teacher who can note the students' errors more accurately while listening to the recording after the class. In the following class, corrective procedures can be taken without singling out a particular student.

When recording in class some thought must be given to the physical

location of the machine. If one wants to record a series of students' voices, it is a nuisance to carry a large reel-to-reel tape recorder from student to student. Possible solutions to this problem are a smaller, more portable cassette tape-recorder, a longer microphone cord, or a seating arrangement that allows each student to speak easily and comfortably into the microphone. Second language students are like anyone else in that speech becomes an effort when a microphone is put in front of them, so for them it is double handicap. Anyone whose tongue suddenly stops working when ordered by a recorded voice over the phone to "state your message, at the sound of the tone", will appreciate the student's situation when ordered to "say that into the mike". The teacher must be as natural and relaxed as possible when recording the class and treat the microphone casually and naturally so that the student is more conscious of speaking to the other students or the teacher, than into the machine.

Sources of Recording Material

Language is communication, the student's link to the world around him, and the tape-recorder and radio can be used to help orient him to his social surroundings. Some tape-recorders are equipped with radios. If this is not the case it is still a simple matter to record such things off the radio as news, sports, weather, phone-in talk shows, or even commercials. These can be even more effective if they are recorded in the classroom and then played back. This gives the situation a sense of immediacy and the student will be more involved because of that. The teacher here loses the advantage of having thought out the situation and anticipated the possible responses and problems beforehand, but with some practice a teacher can easily utilize what comes out of the lesson in a useful manner. Having heard the recording while it was being made, the teacher can exercise some judgment and selectivity in the playback. This use of audio-visual aids can also extend beyond the room since most students have access to a radio.

Another manner in which the tape-recorder can be employed is in a kind of game – "Guess the Sound". There comes a time in all lessons when the class should relax from the arduous task of language learning. The teacher can record different sounds: someone going up subway steps, running water, a car engine, the sounds of the crowd in a store, and get the students to try to guess the sources of the sounds and where they are happening. Students can even be sent out to make recordings on their own and then try to baffle the rest of the class.

Filmstrips

One of the first things that the language teacher looking for filmstrips discovers is that there are very few designed for language teaching. Accordingly a certain amount of ingenuity is sometimes required to adapt

available materials to this purpose effectively. We are speaking here of filmstrips and not motion pictures for several reasons. In general, motion pictures are unsuitable for all but the advanced levels because they are often too long and the action and the scene changes are too rapid and complex to be utilized in the classroom situation. Filmstrips, on the other hand, have advantages that make them ideal aids in the classroom. The speed of the presentation can be controlled by the teacher. If he wishes to concentrate on a certain frame he is free to do so. The stories are, because of the limitations of the medium, simple enough that they can be handled easily in the available classroom time. It is true that filmstrips can only suggest movement – they lack that dramatic element – but they are usually well designed and colourful enough to be visually appealing. Often they are, or can be, accompanied by a recorded commentary. This commentary or narration might be written on the frame itself adding the element of reading to the presentation. In some series of filmstrips the commentary is included in written form in an accompanying booklet. Finally filmstrips are a medium which can be used at any level of the language learning system.

Selection and Presentation of Films or Filmstrips

Some general areas from which filmstrips for our purpose can be chosen are history, politics, biography, science, art, technology, literature, and general information. Because there are relatively few filmstrips made with the teaching of English as their purpose, selection of the filmstrip is important. The students' interest is a primary concern. If the students are bored, or think the film is silly, it will serve little if any purpose. Class interest is a difficult thing to predict: a class might respond well to a film that put another one to sleep. The best thing to do here is to try things out and experiment, and accumulate the titles of presentations which seem to be effective and well received.

A film which seems inadequate in one presentation might be saved by a different approach, a presentation which focuses the students' attention in another way. Let us say, as an example, that a teacher presents a film to a class on the geographical regions of Canada. Such a topic might seem formidable, but we must bear in mind that we are not teaching geography or history as such. We are teaching language, and this might suggest alternative approaches to the film. The teacher could personalize the film by including personal references to various areas, and encouraging comments from the class concerning similar or non-similar features in their own countries. Some may have visited the region, or have ideas about it that can be drawn out and discussed.

There is another approach that has been found to be effective in going beyond whatever limitations a certain strip might have. The film can be shown to a couple of native speakers prior to its being shown in class. As

the film is shown to them they make comments about it, add to the information supplied in the film, make jokes, state personal viewpoints and add asides, all of which are recorded and then played back later to the class to accompany the film. This adds an effective oral aspect to the visual. The accompaniment can be completely "off-the-cuff" or worked out carefully beforehand to ensure that it is suited to a particular level. Added impact can be achieved for the film if it already has captions printed on the frame. These can be recorded before the class begins and played back while the film is being shown. In this situation the student hears the words, reads them, and at the same time is looking at a picture that illustrates them.

This commentary or dialogue written on the frame can be a handicap if the structures and vocabulary it involves are too advanced for the class. To avoid this and still make good use of the visual aspects of the film, the teacher can ignore the sentences completely, choose to show or use only the ones which suit the students' level, or turn the film in such a way that the lower part of the frame with the writing on it is obscured. This is not usually disruptive for the visual effects since the captions are generally put on in a manner which allows this to be done.

The manner in which a filmstrip is presented will be modified according to the variables in the situation: the class level, the nature of the film, the kind of accompaniment and so on. The teacher has to be familiar with the film and the projector before the class. Consideration must be given to the physical arrangement of the room in order to allow all the students an unobstructed view of the screen. Likewise, if the teacher wants to point to details on the screen or write on the blackboard during the presentation he should be able to do this without blocking anyone's view or stumbling over desks.

A typical use of a filmstrip might follow this format. The film is shown to the class for the first time straight through at a reasonably steady pace. The accompaniment is read or listened to at the same time. Explanation and elaboration are just sufficient in this first showing to help the students get the gist of the story. This will leave questions in their minds and on the second showing more time is spent on vocabulary expansion and explanation, different elements of particular frames or the story in general are brought out and discussed, and the teacher draws responses from the students through questions and suggestions. Following this the film might be shown for a third time, but this time without the captions or the recorded part. This puts the onus upon the student to utilize his knowledge of vocabulary and structure to comment upon the picture or describe what is taking place. The student sees the visual information and this helps him to recall the associated structures and vocabulary that he requires to verbalize the situation. This is also an opportunity for the teacher to slip in some drills based upon what has

grown out of the presentation, or to introduce new structures in a meaningful situation. In an advanced class this might be a start for free discussion. As final steps the teacher might make up exercises based on the film, get the students to tell the story, either literally or in their own words, and get them to write it.

Films which are visually interesting and have some kind of narrative progression are among the most effective kinds for our purposes. One source of films of this nature is the National Film Board series of Indian legends, and another is the Encyclopedia Britannica series of *Famous American Stories,* which includes some stories that the students might already be familiar with. One of the filmstrips, *How Bear Lost His Tail* from the National Film Board series, suggests some of the points one might look for in selecting a filmstrip. The filmstrip tells an authentic Canadian Indian story. It is well drawn with amusing characters and it tells a story which of necessity involves different times, giving the teacher an opportunity to work with different tense structures in an immediate situation. The film also contains many important grammatical structures and vocabulary in the captions, and it can be made simple or elaborate depending upon the teacher's requirements.

A series of filmstrips which is ideally suited to the ESL classroom has been produced by the Citizenship Bureau of Ontario. These films are designed to provide basic material for language learning. They can be utilized with varying approaches to language teaching, and contain information which assists the newcomer in adapting to his environment. The language in the filmstrips is presented in relevant contexts which will help in the orientation of the student.

One other course of action remains for the teacher who finds his supply of filmstrips inadequate for his needs, that of making his own. This can be done with a thirty-five millimetre camera and can involve the students as actors. The sequences are planned, photographed, and then the negative is developed as a filmstrip for the usual development cost. If the film is made into slides, this permits a certain amount of editing and some freedom with the sequence of the film. The teacher can use such a film to stress certain aspects of the language, and the process of making it can put the students in the position of acting out the very structures they are having difficulty with.

Cartoons

We are trying to teach students to handle themselves in communication outside the classroom. From this point of view it seems reasonable that we should try to use as many materials as possible in the classroom that the student will encounter in his everyday life. Cartoons have the advantages of being very common and accessible to the students; they are usually easy to understand, having a close link between the actions

depicted and the dialogue; they involve reading, culture, and comprehension skills; they have visual impact, and of as much importance as the preceeding points, they are usually funny.

The sources for cartoons – books, magazines, and so on – are too obvious to require detailing here. They can often be selected in the normal course of the teacher's daily reading. A cartoon could consist of a single picture or a sequence of several, it might be wordless, or have dialogue which contains the most sophisticated structures. All these have a place in the ESL classroom. To be presented in class they must either be copied so that each student receives an individual copy, or presented to the class as a whole by means of an overhead projector. The overhead requires that the cartoon be copied on a machine such as the 3M Thermofax copier which produces a transparency to be placed on the projector. An alternative to this is the opaque projector which will project whatever is placed on it, writing or picture, without its first being copied. As with filmstrips, consideration must be given to the physical layout of the room during the presentation; the picture must be visible to all the students and the teacher must be able to point out particular aspects of the projection, and handle the machine, without interfering with anybody's view.

The value and impact of a cartoon can be illustrated by comparing the strictly verbal account to the illustrated version in this manner. A man went into a restaurant and ordered a steak dinner. When he got it he found that it consisted only of soup, salad and peas. When he complained to the cook he was told that if he wanted the steak it would cost him $3.00 more. Compare this rather sparse account to the cartoon itself.

HEY! YOU ONLY GAVE ME SOUP, SALAD AND PEAS
THE MENU SAYS "STEAK DINNER... $1.25"
THAT'S THE DINNER PART
IF YOU WANT THE STEAK IT'LL COST YOU $3.00 EXTRA

Consider the wealth of detail in the pictures – even such simple ones as this – that is far beyond the capabilities of a purely verbal description. It is obviously a rather seedy kind of restaurant; various dishes are stacked around; the cook has tattoos on his arms; he is wearing a dirty apron; the customer's facial expressions convey annoyance, bewilderment, and surprise. There is another element about this cartoon that is true of many others – it depicts a very real kind of scene. The fact that it is a cartoon,

drawn in an exaggerated style, does not diminish the fact that this is a restaurant one could find anywhere and surely everyone has eaten in a similar one at some time. It is a setting a student can relate to as easily as anyone, and the situation that the cartoon depicts is also a very real one; annoyance with poor service in a restaurant. A student has as much right to be able to complain as any native speaker, so why not give him the means to do so?

The cartoon consists of a four frame sequence with four sentences of dialogue. When it is being shown to the class it might be presented first on the overhead with only the first frame showing, the rest concealed under a piece of paper. This gives the teacher control over the presentation. The students' attention is focussed on that particular picture. The teacher might ask one student to read the line with the appropriate intonation. There is no reason why the student shouldn't be allowed to ham it up a bit, if he wants to, in portraying the indignant customer. The kinds of structures that can be drawn from the picture will depend on the level of the class it is being shown to. The teacher might ask simple information or yes/no questions: "Who's this?" – indicating the cook or customer, or "What's he doing?" – pointing to the cook. Looking at the picture it is hard to say what he is doing so (depending on the level) the following progression might arise:

Student: "He is washing the dishes."
Teacher: "No, I'm not sure."
Teacher: "Then you must say 'Maybe he is washing the dishes.' "
Student repeats.

Then from the other students the teacher might elicit such responses as:

"Maybe he's making a hamburger."
"Perhaps he's preparing food."
"He might be washing his hands."

The teacher might insist on one form of possibility, or expand it to several others. He could then ask "How does the customer feel?" Here the students can be more certain, based on the evidence of the customer's facial expression and his words beginning with "Hey!" They might respond "He is mad" or "He must be angry." The teacher can supply other words here that might be suitable for what the student wants to express: "He is indignant/irritated/annoyed."

The fact that this is still only the first frame of the cartoon demonstrates the richness of cartoons as a source of detailed situations in class. Each of the succeeding frames can be dealt with in similar fashion until the teacher has built it up to the final one which contains the punch line. The final statement is the humourous "point" of the whole strip, but more interesting from the teacher's standpoint in this case it is a good example of the first conditional form. When the students have seen the whole sequence, there is more that can be done. The four sentences

consist of direct speech. Two students could be given the respective roles of the customer and the cook. This could even be extended to a simulated restaurant setting – depending as always on the level and the nature of the class. Now the student-customer demands his steak dinner from the student-cook. Other students might be asked to "report" this exchange to the others:

Teacher: "What did the customer say?"
Student: "He told the cook he had only given him soup, salad and peas."

Students could be asked what the customer wished or hoped at the end. They might then be asked to relate the story with, and then without, the aid of the cartoon. The whole situation represented in the cartoon could be related to the students themselves as they offer opinions on that restaurant and the price of steak, and tell of their own experience in restaurants. Finally, when they are familiar with the structures and vocabulary of the situation they might be asked to write the story or do an exercise based on the cartoon. Such an exercise might take the form of "Complete these sentences" such as:

1. Although the menu said "Steak Dinner – $1.25" _____
2. The cook shouldn't have _____
3. If I had gone into this restaurant _____

Another approach to cartoons is to select one with a sequence of perhaps three or four pictures and give it to one of the students in the class. He then has to describe the cartoon to the class in such a way that they "get the point" and hopefully, see the humour in it. The student in this situation is urged on by a desire to communicate the humour to his fellow students. The teacher must make certain that this student understands the cartoon himself, and has to be prepared to give the student whatever help he needs. Even if the student's attempt doesn't fully succeed this can be utilized by asking other students how they would have told it, or by giving successive students the opportunity to try it until it is understood by all of them.

A basic or intermediate level class will often find this little game with cartoons interesting. The teacher copies a cartoon which has at least four frames with dialogue. The frames are then cut out individually and given to the students in mixed up order. By reading the sentences and following the action the students must put the pictures in the right sequence. This can also be done on the overhead projector with the other students offering suggestions on the correct order and saying why they think that is the order they should go in.

Some comic strips in the daily papers have more serious pretensions and these can also be utilized effectively. It is an easy matter for a teacher

to cut out the daily episode of a certain serial, copy it or put it on a transparency, and show it to the class. This requires little time and the students become interested in this modest soap opera.

It is so much more effective to show a situation in class than to labour through an oral explanation that a simple ability to draw a cartoon figure should be a part of every second language teacher's repertoire. A teacher with even minimal claims to artistic ability can draw a simple stick figure, but by a little elaboration that figure can be turned into something a little more visually interesting. This might seem like a small point, but anything that helps to maintain the students' interest and attention facilitates the teacher's job. A little practise in this can give the teacher a useful tool that he or she can call on at any time during a lesson to illustrate a particular situation.

Begin with a nice big nose

Add a pair of eyes

Hair and a mouth

A roundish body

Legs, arms and any other necessary details

Any inadequacies or inaccuracies will only add to the appeal of the figure as far as the class is concerned, and if they make comments about it, fine. The teacher's responsibility is to get them to speak anyway he can.

One illustration will suffice to show how a little cartoon like this can help the students' understanding of a concept. Most students have to get used to the pronoun and tense changes involved in changing from direct to reported speech. A simple way of illustrating the need for these changes – and the possible consequences of not making them – is with these figures in this situation:

Joe's statement to Mike can be pointed out to the class as an example of direct speech; he is talking directly to Mike. Mary has seen them talking and asks Mike – "What did Joe say to you?" If Mike is unfortunate enough to answer without changing to the reported form some difficulties might ensue:

The teacher might point out that if Mary were able to see the quotation marks around Mike's sentence, the meaning would be clearer – the confusion arising from the fact that Mike is saying exactly what Joe said, without the necessary changes. He could have avoided the problem by saying to Mary:

Obviously, the range of materials that can be used in the classroom as teaching aids is practically limitless. Even the title "Audio-Visual" aids does not represent a limitation; anything that can be presented to a student in a manner that appeals to as many of his senses as possible will have an accordingly greater impact. No materials can be rejected by a teacher without his first trying them out. Some practice might be required before the teacher is comfortable with a particular item, or a certain aid might be more effective at a different level. A box which has a hole in it just big enough for a student to put his hand in without seeing the contents, and which is filled with strange feeling and smelling objects might be interesting to any level, but would probably generate very simple structures as the students try to identify the contents. A flannel board, which is set up to allow cut-outs of various objects to be attached and removed easily can be useful and effective at certain levels for particular situations. The Society for Visual Education puts out a series of large "picture-story study prints" which can be useful. These depict a wide range of situations, social and scientific, which are clearly and colourfully represented, and have information on the back concerning the subject and offering suggestions on how they might be used to their best advantage. Pictures from magazines can be cut out and used in similar fashion, perhaps to illustrate a certain structure in action, for orientation purposes, for reinforcement, to introduce a drill or to guide a student into verbalizing his own response to the situation depicted.

Catalogues of audio-visual materials are available from the following organizations:

Ministry of Education of Ontario Learning Materials Service Unit Toronto, Ontario	Audio-Visual Materials for Use in Ontario Schools.
Educational Film Distributors Ltd. 191 Eglinton Avenue East Toronto, Ontario	Short motion pictures on a variety of informative topics.

Encyclopedia Britannica Publications Ltd. 151 Bloor Street West Toronto 181, Ontario	*Instructional Materials Catalogue.* Lists filmstrips, films, slides, transparencies.
Collier-Macmillan Canada Ltd. Toronto, Ontario	*Educational Catalogue.* Lists filmstrips on practical-informative topics: numbers, telling time, houses, food, etc. Some accompanied by records and script printed in booklet.
McGraw-Hill 330 Progress Avenue Scarborough, Ontario	*Filmstrip Catalogue.* Filmstrips geared toward regular school system but with a wide range of subjects from science to stories.
National Film Board of Canada Visual Education Centre 99 Berkeley Street Toronto, Ontario	*Filmstrip Catalogue.* *Film Catalogue* *Multi-Media Catalogue.* Lists kits which might include filmstrips, slides, photographs, printed materials, transparencies, etc.
3M Company 155 Lesmill Road Toronto, Ontario	*School Catalogue of Visual Products* Contains materials prepared for use with overhead projectors, filmstrip projectors, etc.
Visual Education Centre 99 Berkeley Street Toronto, Ontario	*Slide Set Catalogue* *Overhead Projectual Catalogue.* *8mm Film Loop Catalogue* *Multi-Media Sets Catalogue*
Society for Visual Education 1190 Parkway Chicago, Illinois	*Catalogue of Audio Visual Materials.*

THE LANGUAGE LABORATORY

QUESTIONS

1. *What are the advantages of language labs? What are the limitations?*
2. *What should a good lab session include?*
3. *What can be done concerning student errors in the lab?*
4. *What are some of the difficulties in using the language lab?*
5. *Describe some types of lab exercises.*

A History

After World II and largely concurrently with the audio-lingual approach to language training, there was a rapid development of language laboratories. It was felt that the language lab could provide a type of intensive, individualized instruction that the classroom could not. The classroom was to be used for introduction of new materials; the language lab for habituation of them. It was felt that a machine could assist in this habituation process, at least as favourably as a teacher. It could untiringly provide the student with the practice necessary to improve his aural-oral skills. Furthermore, a taped lesson could require a response from every student, thus maximizing learning through practice.

Through the years language labs have become the favoured child of language teaching. Now sound quality has been perfected; entire lab courses have been developed; space in schools has been allocated for labs. And yet there is no convincing evidence that labs significantly affect the learning process.[1]

The Future of the Language Lab

Where a language lab is available it can provide excellent opportunities for a teacher who knows how to use the lab judiciously with his classes. In terms of individual needs, any lab technician can attest to the numbers of students who use the lab. We should be eclectic enough to respond to the individual needs of our students. A multi-faceted approach, which includes laboratory work, can be of benefit to many students.

What remains now that we have the technical expertise of high quality sound production, is for us to use this expertise as imaginatively as possible, in the light of current views on language learning. As the situational approach becomes more and more accepted and as language is taught in true-to-life contexts, we are certain to see the day when the language lab has a realistic visual component and even the day of the

computerized lab where the varied responses of students in free conversation with mechanized cues can be evaluated and analyzed. While the effect of the former may be limited to improving motivation, the effect of the latter will be undoubtedly to speed the learning process.

The Language Lab of the Present

In the meantime we can make effective use of the language lab as it commonly exists today. And we need not go to any extraordinary expense in providing for individualized booths – which, through their isolating effect, seem to violate the sociability of language. We should use language labs for what they were intended – to habituate the regular features of the language and to provide opportunities for individual practice and intensive listening. We cannot use them for the communicative exercises of the classroom since a recording cannot evaluate individualized responses. Taped exercises must elicit certain student responses and then reinforce them. For this purpose the manipulative drills described earlier in this chapter are useful. Obviously the language lab cannot measure or allow for our final aim of communication in a true-to-life situation, but it can assist in fixing the language habits necessary to reach that aim. Though the language lab has limited flexibility in allowing for communicative activities, it has good flexibility in exercising the various language skills – especially listening, speaking, and writing. A good lab session should provide for development of these three skills.

Student Errors in the Lab

Generally a lab session should reinforce structures which have already been introduced, drilled, and contextualized in the true-to-life situations provided by the classroom teacher. The students' familiarity with these structures helps to counter the fact that the teacher in the lab situation can only monitor one student at a time. This means that some errors will pass unnoticed and may become habituated. This danger exists even in exercises that give the student a confirmation/correction to his response, because he may not be able to hear the difference between his answer and the correct form. Ideally, these errors would have been discovered and noted during the classes preceding the work in the lab – meaning some part of the lab time could be devoted to correcting those specific problems. If the students have individual tapes that can be collected and listened to by the teacher after the lab session, the errors could be noted at that time. This is a time consuming process however, if the class is large. If the size of the lab class can be kept down – perhaps by dividing the class into two sections – individual errors have a better chance of being caught and corrected.

A lab can focus on specific phonological problems far longer – and perhaps more successfully – than a classroom teacher can. In some

laboratories the equipment makes it possible to run different tapes at the same time. This allows selected students to be given the practice they require on certain items while the rest of the class continues working on other exercises. Along the same lines, the vocabulary of structural exercises can be varied in order to make them more relevant to the different concerns of members of the class. An exercise might, for example, be taped in two versions that make it meaningful to students concerned with running a home as well as those who go out to work.

Difficulties in the Lab

In preparing for the laboratory session the teacher should take into account some of the difficulties the lab might present to the student. Some students may simply not respond well in the lab because they are working in an artificial situation with an unresponsive machine. It is the teacher's responsibility to make sure that unfamiliarity with the machine does not prevent the student from receiving the benefits of the time spent in the lab. The quality of the recording could be a factor in the student's response to it. A degree of background noise on the tape might make it seem more natural to the student, especially since most listening he does outside the classroom will normally be accompanied by some kind of incidental noise. Too much noise, or a poor quality recording would, of course, increase his difficulties in comprehension accordingly. On the other hand, students who have some kind of hearing problems might find the lab of very real value in allowing them to hear a clear, well-recorded voice distinctly through the earphones. Some students might also miss the facial expressions, gestures, and lip movements which would be part of a face-to-face encounter with the speaker and which might signal certain meanings to him. The lab also requires intense concentration of the students: they must listen, produce, and then compare their responses with a model. This is demanding and the length of the lab period should be kept to around thirty or forty minutes – depending somewhat on the kind of work being done – in order to be most productive and effective.

Types of Lab Exercises

In the lab period the student could be required to perform almost any of the drills normally used in the classroom. He might be asked to transform language items, e.g. to change subject verb forms into contractions:

Cue	Response
He is going now.	He's going now.

He could be required to manipulate language forms, e.g. from laces for shoes to shoe laces. He might also be required to respond "freely" to cues where only one response is likely, as in the following exercise with should:

Cue	Response	Model Response	Student Response
John's hands are dirty.	He should wash them.	He should wash them.	He should wash them.

Because of the control exerted by the cue the student should only be able to answer in one way. He can give his answer, listen, and compare it with the model that follows.

Exercises contextually related to the lesson's theme can be used for dictation or selective listening exercises (see Chapter II, on listening comprehension). The following is the script[2] of a laboratory lesson accompanying *Introduction to Canadian English,* Book II, Lesson 1.

Language Laboratory Script

T1: An Introduction to Canadian English, Book II, Lesson 1.

T2: Introduction
Look at the pictures, Page 1. Look *only* at the pictures.
Listen: Jack and Anna are in the kitchen.

T1: Where's the shoe polish? (slight pause)

T2: It's in the cupboard above the stove. (slight pause)

T1: Which shelf is it on? (slight pause)

T2: – the one with all the cans. (slight pause)

T1: Why are you keeping it here? (slight pause)

T2: – because I don't want the baby to get it. (slight pause)

Now . . . You repeat what Anna says. (*slight pause*) Repeat please. (*slight pause* – long enough for absorption of instruction.)

T2: stove

S: .....

T2: the stove

S: .....

T2: above the stove

S: .....

T2: cupboard

S: .....

T2: cupboard above the stove

S: .....

T2: the cupboard

S: .....

T2: in the cupboard

S: .....

T2: in the cupboard

S: .....

T2: in the cupboard above the stove

S: .....

T2: It's

S: ...

T2: It's in the cupboard

S: .....

T2: It's in the cupboard above the stove.

S: .....

T2: It's in the cupboard above the stove.

S: .....

T2: cans

S: ....

T2: the cans

S: .....

T2: all the cans

S: .....

T2: with all the cans

S: .....

T2: the one

S: .....

T2: the one with all the cans

S: .....

T2: the one with all the cans

S: .....

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T2: get it

S: .....

T2: to get it

S: .....

T2: the baby to get it

S: .....

T2: want

S: .....

T2: don't want

S: .....

T2: I don't want

S: .....

T2: I don't want the baby to get it.

S: .....

T2: I don't want the baby to get it.

S: .....

Now . . . look at the words on page 2 (*pause* long enough to find the text)
Speak with Anna (*slight pause*)
You speak at the same time as Anna is speaking. (*slight pause* long enough for absorption of instruction).

T1: Where's the shoe polish?

T2: *It's in the cupboard above the stove.*

T1: * (pause) Which shelf is it on?

T2: *the one with all the cans.*

T1: * (pause) Why are you keeping it here?

T2: *because I don't want the baby to get it.*

Now . . . Speak with Anna *again.* (slight pause) You speak at the same time as Anna is speaking. (*slight pause* long enough for absorption of instruction.)

* These pauses because student will take longer to finish than T2.

Now . . . look back at the pictures. Look *only* at the pictures. Now you are Anna. Jack will speak first. Then you must answer Jack.

T1: Where's the shoe polish?

S: . . . . . .

T1: Which shelf is it on?

S: . . . . . .

T1: Why are you keeping it here?

. . . . . .

Exercise: Sound Discrimination.
Close your book. This exercise is *not* in your book. Listen to the words. Are they the same or different?

Example:

T2: shoe – sue

T1: different

T2: show – show

T1: the same

T1: Now . . . You respond. Do *not* repeat the words.
Tell if they are the same or different.

T2: shoe – sue

S: . . . . . .

T1: different (*slight pause* but not necessary for student to repeat "different")

T2: show – show

S: . . . . . .

T1: the same

T2: she – see

S: . . . . . .

T1: different

T2: ship – sip

S: . . . . . .

T1: different

T2: see – see

S: . . . . . .

T1: the same

T2: shy – sight

S: . . . . . .

T1: different

T2: shock – sock

S: .....

T1: different

S: .....

T2: shine – shine

S: .....

T1: the same

S: .....

T2: short – sort

S: .....

T1: different

S: .....

T2: show – sew

S: .....

T1: different

S: .....

T2: shun – sun

S: .....

T1: different

S: .....

Exercise: Sound Drill.

Keep your book closed. This exercise is *not* in your book. Listen and Repeat.

T2: shoe – sue

S: .....

T2: shoe – sue

S: .....

continue with:

show – sew
show – sew
she – see
ship – sip
shy – sigh
shame – same

shock – sock
shine – sign
short – sort

Exercise: Sound Discrimination.

Keep your book closed. (slight pause) Listen to the sentences. Are they the same or different?

Examples:

T2: I want to go. I want 'im to go.

T1: different

T2: I want to sleep. I want to sleep.

T1: the same

T1: Now . . . You respond. Do *not* repeat the sentences. Tell if they are the same or different.

T2: I don't want to go. I don't want 'im to go.

S: .....

T1: different (slight pause)

T2: I don't want to sleep. I don't want to sleep.

S: .....

T1: the same.

T2: I don't want to study. I don't want 'im to study.

S: .....

T1: different

T2: I don't want 'im to eat. I don't want 'im to eat.

S: .....

T1: the same

T2: I don't want 'er to sit down. I don't want 'er to sit down.

S: .....

T1: the same

T2: I don't want to stop smoking. I don't want to stop smoking.

S: .....

T1: the same

T2: I don't want to wait. I don't want 'er to wait.

S: .....

T1: different

T2: I don't want them to study. I don't want them to study.

S: .....

T1: the same

T2: I don't want them to come home. I don't want them to come home.

S: .....

T1: the same

NOW: Keep your book closed. (*pause, slight*)

Exercise: I don't want him to go home.

Examples:

T1: He wants to go home.
T2: I don't want him to go home.

T1: I don't want him to go home.
T2: I don't want him to go home.

T1: She wants to smoke.
T2: I don't want her to smoke.

T1: I don't want her to smoke.
T2: I don't want her to smoke.

NOW . . . You respond.

T1: He wants to go home.
S: . . . . . .
T2: I don't want 'im to go home.
S: . . . . . .

T1: She wants to smoke.
S: . . . . . .
T2: I don't want 'er to smoke.
S: . . . . . .

T1: They want to quit work.
S: . . . . . .
T2: I don't want 'em to quit work.
S: . . . . . .

T1: He wants to stop school.
S: . . . . . .
T2: I don't want 'im to stop school.
S: . . . . . .

T1: They want to visit us tomorrow.
S: . . . . . .
T2: I don't want 'em to visit us tomorrow.
S: . . . . . .

T1: They want to sing a song.
S: . . . . . .
T2: I don't want 'em to sing a song.
S: . . . . . .

T1: He wants to make supper tonight.
S: . . . . . .
T2: I don't want 'im to make supper tonight.
S: . . . . . .

NOW . . . open your book to page 2. (pause)

Exercise – She doesn't want him to. (pause)

Examples:

T1: Anna's baby is playing with the shoe polish.
T2: She doesn't want him to play with it.
T1: She doesn't want him to play with it.
T2: She doesn't want him to play with it.

T1: Anna's baby is taking the furniture polish.
T2: She doesn't want him to take it.
T1: She doesn't want him to take it.
T2: She doesn't want him to take it.

T1: Now . . . you respond.

T1: Anna's baby is playing with the shoe polish.
S: . . . . . .
T2: She doesn't want him to play with it.
S: . . . . . .

T1: Anna's baby is taking the furniture polish.
S: . . . . . .
T2: She doesn't want him to take it.
S: . . . . . .

T1: He is opening her purse.
S: . . . . . .
T2: She doesn't want him to open it.
S: . . . . . .

T1: He is eating the toothpaste.
S: . . . . . .
T2: She doesn't want him to eat it.
S: . . . . . .

T1: He is writing on the wall.
S: . . . . . .
T2: She doesn't want him to write on it.
S: . . . . . .

T1: He is playing with the paintbrush.
S: . . . . . .
T2: She doesn't want him to play with it.
S: . . . . . .

T1: He is smoking his father's pipe.
S: . . . . . .
T2: She doesn't want him to smoke it.
S: . . . . . .

T1: He is taking off his shoes.
S: .....
T2: She doesn't want him to take them off.
S: .....

T1: He is putting on his mother's hat.
S: .....
T2: She doesn't want him to put it on.
S: .....

NOW . . . Close your book. This exercise is *not* in your book.

Exercise: Making questions.

Examples:

T1: My wife doesn't want me to shop downtown.
WHERE.
T2: Where does she want you to shop?
T1: Where does she want you to shop?
T2: Where does she want you to shop?

T1: My father doesn't want me to study French.
WHAT.
T2: What does he want you to study?
T1: What does he want you to study?
T2: What does he want you to study.

T1: Now . . . You make the question:

T1: My wife doesn't want me to shop downtown.
WHERE.
S: .....
T2: Where does she want you to shop?
S: .....

T1: My father doesn't want me to study French.
WHAT.
S: .....
T2: What does he want you to study?
S: .....

T1: My wife doesn't want me to work in a factory.
WHERE.
S: .....
T2: Where does she want you to work?
S: .....

T1: My wife doesn't want me to travel by plane.
HOW.
S: .....
T2: How does she want you to travel?
S: .....

T1: The boss doesn't want me to go home now.
WHAT TIME.
S: .....
T2: What time does he want you to go home?
S: .....

T1 My wife doesn't want me to speak English at home.
WHAT LANGUAGE.
S: .....
T2: What language does she want you to speak?
S: .....

T1: My wife doesn't want me to smoke cigarettes.
WHAT.
S: .....
T2: What does she want you to smoke?
S: .....

T1: My sister doesn't want me to visit her on Sunday.
WHAT DAY.
S: .....
T2: What day does she want you to visit her?
S: .....

Exercise: Dictation.

Open your book at page 2. (*pause long* enough to find page 2). Look at the reading, "Safety Labels." (*pause*)
Listen and Repeat:
(Do each segment below *twice* – each time to allow for student repetition).

Safety Labels

Many accidents happen in the home./ Some of the products in our house/ are dangerous./ For example,/ floor cleaner can catch fire / and iodine is poisonous./

The Federal Government/ has made a law./ This law says/ that every dangerous household product/ must have a special picture./ The picture is on the label/ of the containers./ Each picture is a symbol of danger./

NOW . . . Close your book. Listen. Do *not* repeat. Take out your pencil and paper. (*long* pause)

Are you ready? Now . . . Begin writing.

Safety Labels

. . . . . .

Safety Labels

. . . . . .

Many accidents happen in the home.

. . . . . .

T2: Some of the products in our house
S: . . . . . .

T2: Some . . .
S: . . . . .

T2: . . . . are dangerous.
S: . . . . . .

T2: . . . . are dangerous.
S: . . . . . .

T2: For example,
S: . . . . . .

T2: For . . .
S: . . . . . .

T2: floor cleaner can catch fire
S: . . . . . .

T2: floor . . .
S: . . . . . .

T2: . . . and iodine is poisonous.
S: . . . . . .

T2: and . . .
S: . . . . . .

T2: The Federal Government
S: . . . . . .

T2: The . . .
S: . . . . . .

T2: . . . has made a law.
S: . . . . . .

T2: has . . .
S: . . . . . .

T2: This law says . . .
S: . . . . . .

T2: This . . .
S: . . . . . .

T2: – that every dangerous household product
S: . . . . . .

T2: that . . .
S: . . . . . .

T2: must have a special picture.
S: . . . . . .

T2: must . . .
S: . . . . . .

T2: The picture is on the label of the container.
S: . . . . . .

T2: The . . .
S: . . . . . .

T2: Each picture is a symbol of danger.
S: . . . . . .

T2: Each . . .
S: . . . . . .

NOW . . . Keep your book closed. Listen carefully and look at what you have written. Make any changes.

Safety Labels

Many accidents happen in the home. Some of the products in our house are dangerous. For example, floor cleaner can catch fire and iodine is poisonous.

The Federal Government has made a law. This law says that every dangerous household product must have a special picture. The picture is on the label of the container. Each picture is a symbol of danger.

NOW . . . open your book at page 2. (pause) Look at the reading, "Safety Labels", and make corrections in what you have written. Turn off the machine for now.

Exercise: Introduction pictures.

Open your book at page 1. (pause) Look at the pictures. Make the question.

Examples:

T1: Jack's looking for something. Ask "what".
T2: What's Jack looking for?
T1: What's Jack looking for?
T2: What's Jack looking for?

T1: Jack's looking for shoe polish. Ask "what colour".
T2: What colour shoe polish is Jack looking for?
T1: What colour shoe polish is Jack looking for?
T2: What colour shoe polish is Jack looking for?

T1: Now . . . You respond.

T1: Jack's talking to somebody. Ask "who".
S: . . . . . .
T2: Who's Jack talking to?
S: . . . . . .

T1: Anna's doing something. Ask "what".
S: . . . . . .
T2: What's Anna doing?
S: . . . . . .

T1: Anna's pointing somewhere. Ask "where".
S: . . . . . .
T2: Where's Anna pointing?
S: . . . . . .

T1: Jack's opening something? Ask "what".
S: . . . . . .
T2: What's Jack opening?
S: . . . . . .

T1: Jack's picking up something. Ask "what".
S: . . . . . .
T2: What's Jack picking up?
S: . . . . . .

FOOTNOTES

[1] For a summary of a representative evaluation of the lab see Kenneth Croft, "The Language Laboratory: Uses and Misuses", *Readings on English as a Second Language*, (Cambridge, Mass., 1972), p. 361.

[2] This script written by Esther Podoliak, Gloria Fougere and Dennis Drum illustrates some types of drills which are suitable for laboratory work. It is part of a set of scripts which are currently being developed to accompany Book II of *Introduction to Canadian English*. The method of practicing conversation is based on an approach found in *A Guide to Language Laboratory Material Writing*, by J. J. Higgins (Princeton, New Jersey).

TEACHING ORIENTATION AND CITIZENSHIP IN THE ESL PROGRAM

Betty Butterworth

QUESTIONS:

1. *Why should teachers teach orientation?*
2. *What resources are available for teaching orientation?*
3. *What resources are available for teaching Canadiana?*
4. *What are some of the topics that could be used for orientation classes? Plan a lesson around an orientation topic suggesting appropriate resources and activities.*

Very often the first Canadian whom the newcomer gets to know is his English teacher. Teachers are aware that their students are beset with many problems while they are trying to get settled initially and later when they must deal with numerous government and community agencies in their day-to-day life while adjusting to living in a new society with very different customs.

Most people like to know about the traditions, history, geography and government of the country in which they intend to live. Many immigrants, through fear of not being able to answer questions on these subjects in a hearing, fail to take out Citizenship when they legally may, after five years residence, or even after many more years in Canada. Thus they never really become fully participating members of Canadian society. They never *identify* as Canadians; they often live their lives in a ghetto atmosphere dreaming of returning to their homeland and feeling a widening gap in communication between themselves and their "Canadianized" children.

Most teachers attempt to answer their students' questions. However, often by the time teachers are approached for help, a minor problem has grown completely out-of-proportion and may either take a great deal of time to solve or perhaps colour negatively the newcomer's attitude to his new country for many years.

The English class should prepare students for their lives outside the school: not only should they learn English, but they should know how the society and its institutions operate so that they can integrate as easily as possible.

Teachers are becoming more aware that the content upon which they base their lessons is as important as the structural, phonological and lexical items which are practised in these lessons. Language is communication and our students should be taught the language through situations

which can prepare them for their everyday lives. Thus English and orientation instruction should be indivisible partners in the language classroom. One complements the other and combined classroom instruction in both makes the class time much more relevant and interesting.

ORIENTATION

If teachers analyzed student problems, they could plan lessons around information and language which might help students not only to deal with but perhaps to avoid many problems.

In the past two years, the Orientation Section of the Citizenship Bureau has taken some of the steps which the teacher has to take in building lessons which include both orientation and language items.

Handbook for Counsellors of Newcomers

The first step, of course, is to become informed about the services which are available through government and community agencies and to keep up to date on legislation at the three levels of government which affect all citizens, and more particularly, landed immigrants. The Bureau has compiled a guide to services called *Handbook for Counsellors of Newcomers* which can be used in planning lessons or as a reference manual when a teacher is not sure how to answer a question or to whom a student with a specific problem should be referred. So that local addresses are available, the *Handbook* comes in two sections, one which gives information which applies generally throughout Ontario; the other a local appendix available for many parts of the Province, giving local government and agency addresses, as well as information of a local nature. In preparing any lesson, the teacher would be wise to consult this directory so that he does not pass on misleading or false information – worse than none at all.

Ontario and You

The Bureau has also prepared a multilingual booklet for newcomers themselves called *Ontario and You.* This booklet can be kept by students as a handy reference guide at home. It is available in English, French, Portuguese, Italian, Spanish, Greek, Serbo-Croatian, Chinese and German. Editions in Finnish, Polish and Korean are planned.

Newcomer News

In thinking very specifically of the situation in ESL classrooms, for the need of both orientation and graded English reading material, the Bureau put out the publication *Newcomer News,* a graded language newspaper which always includes an information page. The justification for the newspaper was that not only did it provide reading material, but also a model for teachers who want to rewrite articles from their own local newspaper for classroom use. The black and white pictures of the newspaper can be easily put on transparencies for use on the overhead projector with a dry copying machine and the special Scott Education

Tecnifax Photo-Reflex waterproof negative paper and transparent film positives.

The Bureau is preparing a reader composed of ten of the information pages from back issues of *Newcomer News*. It will be available free to E.S.L. classes.

Presently the Bureau is working on three types of supplementary material to help the ESL teacher in teaching English through orientation situations. These are outlined below:

Life in Ontario Series

This is an audio-visual series comprising a number of kits on various orientation topics. Each kit offers a presentation of relevant orientation situations which provide contexts within which to teach the language. Topics to date include "A Geography of Ontario" (Physical, Climate and the Thermometer, Economic), "Canada's Governments" (Kinds of Governments-3 levels, The Work of the Governments, Elections and Voting, Branches of Government, How Laws are Made, Taking Out Citizenship), and "Insurance" (What is Insurance?, OHIP and You, Unemployment Insurance and You). Kits dealing with other subjects are being planned.

Each kit consists of:

Three to six filmstrips on topics of high interest and concern which allow the teacher to present a variety of language items within meaningful contexts.

A cassette tape which contains the sound track for each filmstrip – three to six minutes in length. The language on the cassette has been prepared at a basic level but the format of the kit is such that the materials can easily be adapted for use with a wide range of language levels.

A teachers' manual which suggests methods and techniques for "exploiting" the content and language of the films. Included are detailed lesson notes, suggested exercises and follow-up activities and the printed script of the sound track.

Several hundred black and white reproductions of the filmstrips, with captions, approximately eight pages in length. These are designed for use with follow-up activities and can be taken home by the student for his personal review and reference.

The Bureau became involved in producing the *Life in Ontario* series in response to a growing number of requests for audio-visual materials for adult ESL classes. Audio-visual aids for adult ESL instruction are not readily available and there are many orientation topics which are difficult to present in basic English without excessive use of visual aids. For instance, Unemployment Insurance would be very difficult to explain without aids.

If a camera is available the teacher can take slides and produce his own materials, but not only is the quality often inferior, but the time involved in producing the aids often prevents the teacher from preparing interesting and innovative lessons using the aids. It is hoped that the teacher, once given the aids, will be able to spend time on planning interesting follow-up lessons and activities on other topics related to the material on the filmstrips.

Orientation Resource Kits for the E.S.L. Classroom

These kits were first suggested for use in the 43 schools run by the Bureau in the Province for women and preschool children. As the English in these programs is taught in situations which are relevant to the day-to-day lives of the women, it was thought that if kits on specific themes were prepared they could be very useful to the volunteer teachers who work in these schools. The first kit, "Nutrition", is almost completed. A booklet will be published containing the following items:

1. a list of all the background material available from various agencies for the teacher to use in her own preparation
2. a list of all the pictures, posters and filmstrips available from various agencies for actual classroom use
3. a breakdown of the topic into sub-themes
4. a chart for each sub-theme giving the teacher background reading material, the visual aids for classroom use and some suggestions for possible structures which could be used in dealing with the topic at the basic, intermediate and advanced levels of English
5. three suggested lesson plans at various levels of English proficiency, two in which the structures are known by the students and the content is new, one in which the content is known and new structures are taught. These lessons contain phonological notes and follow-up suggestions.
6. suggestions for other activities, especially field trips, speakers, films, etc.

This winter (1973-1974) ninety volunteer teachers are taking a Ministry of Education accredited course in Teaching English as a Second Language, sponsored by the Citizenship Bureau. They are preparing kits based on the 'Nutrition' prototype as the major assignment of the course. Following the course, booklets will be published allowing teachers to benefit from the research that has been done, and guiding them in the compilation of their own kits. Those being done at the course are on the following topics:

- Finances (banking insurance, etc.)
- Consumerism
- Transportation and Communications
- Clothing
- Home Decorating
- House Plants
- Women: Education, The Law, Health, etc.
- Know Your Neighbourhood
- Human Rights Legislation
- Safety
- Family Recreation
- Post-secondary and Adult Education Opportunities
- Dentistry
- Tenancy
- Community & Social Services
- Your Child's School
- Buying and Maintaining a House
- Sewing
- Cultural Facilities in Toronto
- Holidays and Festivals

Simulation Games

In order to test newcomers' knowledge of information learned in other lessons, we are planning to develop games which simulate as closely as possible the real world and put newcomers in situations in the classroom which will force them to use whatever English they have in solving particular problems and getting to know the agencies which can help them.

CITIZENSHIP

When newcomers first arrive here they are concerned with "bread and butter" issues. Later on if they integrate and feel at home here, they may want to take out citizenship.

While we have newcomers in the English class we have a good opportunity to teach them about Canada and help them prepare for the Citizenship Court hearing. *Newcomer News* is a useful tool in arousing interest in current events, but the teacher will have to look for other materials to teach history, geography and civics – materials suitable for his class's level of proficiency in English and particular interests.

Films and filmstrips are available from a number of distributors: National Film Board, Encyclopaedia Britannica, Moreland and Latchford, Educational Film Distributors, Modern Talking Picture Service Inc. and others. (See the section of this chapter on "Audio-Visual Aids" for a list of companies and addresses.) Public library systems, as well as school boards and community colleges, often have films available on loan to teachers.

A particularly good filmstrip series is "Canada – The True North Strong and Free" put out by Moreland and Latchford. Each filmstrip describes the history, geography and traditions of a particular geographical area in Canada. The teacher would have to prepare a new sound track for all but advanced classes.

No film should be shown until the teacher has previewed it carefully and worked out a specific lesson plan for its use. Students resent the use

of films which they feel are only being used to fill time and do not serve some learning purpose.

Life in Ontario **Series**

"Canada's Governments" and "A Geography of Ontario" from the *Life in Ontario* Series, described earlier in this section, can be used to introduce your class to geography and civics (as well as to give them a basic comprehension of the tri-level system of government so that they can better understand the services studied in orientation lessons).

Federal Citizenship Branch Publications

The Federal Government has in the past put out a series of booklets for prospective citizens. Presently they are being revised. The new books will have an interesting format and will include more pictures than the old. The planned topics, described in simpler English than the old booklets by experts in each field, are:

Canadian History
Arts and Culture
Government and Law
The Geography of Canada
Economy and Social Structure

ORIENTATION TOPICS

The topics which the teacher should use for orientation lessons are those in which his students are interested or those for which he feels they demonstrate a need.

The list given below only offers suggestions. The teacher *and the class* must choose specific topics to be studied. Most classes which have been in progress for four months would be quite insulted by a lesson or field trip on using public transportation. On the other hand, in some women's classes, there have been women who have been here twelve years and have never had the courage to get on a bus.

Two publications which can be helpful in lesson planning are the *Handbook for Counsellors of Newcomers* and *Ontario and You,* which have been described. Much of the background information on most topics is in the *Handbook* and *Ontario and You* and can be given to the students in their own language, so that they have some information before tackling the problem in English.

I. Getting Around the City and Getting Information

Printed Matter

Maps showing:

- main streets in city (and boroughs)
- location of English classes
- immigrant aid offices and information centres (especially with multilingual staff)

- hospitals
- schools and community colleges
- points of interest, recreation, etc.
- consulates
- shopping areas
- bus station, train station, post office, etc.
- Main government officers:
  - Canada Manpower
  - Translation Bureau (if in Toronto)
  - Ministry of Labour
  - Ministry of Education
  - Car and drivers' licences
  - Citizenship Court
  - Municipal offices
  - Courts
  - Legal aid

Teachers could leave a large wall map up with main locations marked with coloured pins or numbers, etc.

NOTE: The teacher can get most addresses from the *Handbook for Counsellors of Newcomers* or from the telephone directory under "Government".

Pamphlets to have on hand:

- postal rates
- telegraph information
- information on telephone rates, etc.
- train, bus (local and long distance) and air information
- list of ethnic doctors and dentists

Classroom Activities

- Sending a telegram
- Making telephone calls for simple information on bus schedules, want-ads from newspaper, etc.
- Reading the telephone directory
- Using a city map and bus map
- Calling emergency numbers for police, fire department or ambulance (practise conversations)

Field Trips

- Using a pay telephone
- Bus or train station
- Recreation area e.g. park, Ontario Place, etc.
- Post office
- Immigrant aid agency, library or community information centre

See the chapter on Field Trips, page 171 for information on how to prepare for, conduct and follow-up a field trip.

II. Essential Application Forms

Application Forms to have on hand –

- SIN applications (NOTE: Make sure your students do not apply for more than *one* SIN. They may already have one.)
- OHIP applications
- Applications for Temporary Premium Assistance on OHIP
- Post office forms (for parcels, etc.)

Activities

- filling out forms

Filmstrips

- "What is Insurance" and "OHIP and You" from Insurance Kit, *Life in Ontario* Series

III. Employment

Sub-topics

- Getting a job – job interviews, placement agencies, placement tests, etc.
- Discrimination – human and civil rights
- Employment standards
- Salary deductions
- Training, apprenticeship and up-grading
- Trade certification
- Starting a business
- Unemployment Insurance
- Workmen's Compensation
- Labour unions

A. Getting a Job

Printed Matter

- *Handbook for Counsellors of Newcomers* – Employment chapter – sections on Finding a Job and Job Placement Agencies.
- Map with Manpower and other employment agencies marked, as well as other offices (Translation Bureau, Educational Document Evaluation office, immigrant aid agencies)
- Newspaper advertisements
- Sample letters of application
- Application forms

- Transcripts of resumes
- Transcripts of sample interviews made up by teacher
- Lists of professional organizations
- Manpower registration cards
- Sample aptitude and personality tests (if possible to obtain)
- Canadian Trade Index (available in library)
- Yellow Pages
- Manpower Program descriptions
- Descriptions of various professions

Activities

- Planning a job-hunting strategy
- Reading newspaper ads
- Filling in applications
- Writing resumes
- Writing letters of application
- Taking tests
- Role playing interviews
- Setting employment goals and assessing one's abilities
- Filling in Manpower cards
- Using the Yellow Pages
- Using the Canadian Trade Index
- Discussion of dressing to suit the job

Field Trips

- Canada Manpower
- Factories or companies of interest to students

Speakers

- Manpower counsellor
- Educational counsellor from community college
- Counsellor from private placement agency or personnel department of a large company in your area

B. **Discrimination**

Printed Matter

- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Discrimination
- Simplified Human Rights Code
- Map with Human Rights office on it
- Complaint registration form from Human Rights Commission. One available to each teacher for information only.
- Sample application forms.
- 'Guide for Employers' – about questions on application forms – available from Human Rights Commission

Activities

- Role playing situations where discrimination shown. What information to get for filing complaint.
- Discussing own attitudes and prejudices
- Examining discriminatory questions on job application forms

C. Employment Standards

Printed Matter

- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Employment Standards.
- Outline of holiday pay
- Outline of minimum wages
- Necessary record sheet which must be given with pay cheques
- Form for filing complaints re: collection of unpaid wages, holidays, etc. (from: Employment Standards Branch. One per teacher for information only.)

Activities

- Role playing situation: making a complaint – information necessary to do so
- Filling out complaint form

Speakers

- Someone from Employment Standards Branch or a Union

D. Salary Deductions

Printed Matter

- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Salary Deductions
- Sample pay slips from several companies

Activities

- Sample cases – checking pay slips for correct deductions

E. Industrial Training and Upgrading

Printed Matter

- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Job Training Programs
- Calendars of all local community colleges
- Printed matter from Ontario Manpower Training Branch on apprenticeship courses
- Manpower course application forms for different programs

Activities
- Visit to local community college
- Role playing a person with particular goals discussing how to meet them with counsellor

Speakers
- Counsellor from local community college
- Counsellor from Ontario Manpower Training Branch
- Newcomer who has completed apprenticeship training
- Counsellor from Canada Manpower

F. **Trade Certification**

Printed Matter
- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Trade Certification
- All information on courses and apprenticeship
- All information on different types of certification
- Information on trade-orientated English classes (if available)
- Information on various trades

Speakers
- Ontario Manpower Training Branch counsellor

G. **Starting a Small Business**

Printed Matter
- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Starting a Small Business.
- List of all community college courses on this topic in area
- Addresses from *Handbook for Counsellors of Newcomers* for information on particular types of business and financial help
- "How To Start A Business" available from Ontario Ministry of Consumer & Commercial Relations, Information Branch, Queen's Park, Toronto 965-4239; name the type of business when requesting kit.

Activities
- Visiting a small business and talking to owner

Speakers
- Newcomer who has started a successful business

H. **Unemployment Insurance**

Printed Matter
- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Unemployment Insurance

- All forms, e.g.
  application
  record of employment
  bi-weekly records to be filled out
- Map showing locations of all U.I.C. offices

Activities
- Discussion of filmstrip on *Unemployment Insurance* from *Life in Ontario* Series
- Role playing different types of people wanting Unemployment Insurance, e.g. pregnant women, etc.
- Talking to Unemployment Insurance Officer

Film Strips
- "What is Insurance" and
- "Unemployment Insurance"
  (both from the Insurance kit, *Life in Ontario* Series)

I. **Workmen's Compensation**

Printed Matter
- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Workmen's Compensation
- Check sheets on what to do in case of accidents
- Sheets on types of compensation made up by teacher

Activities
- Role playing person who has an accident – all steps to go through – doctor, reporting, etc.

Films
- "Compensation Plus" – available from Workmen's Compensation Board; describes rehabilitation program.

Speakers
- Someone from Compensation Board
- Newcomer who has received compensation

J. **Labour Unions**

Printed Matter
- *Handbook for Counsellors of Newcomers* – Employment chapter – section on Labour Unions
- Information from Ontario Federation of Labour on unions

Activities
- Visit to a union hall
- Role playing: grievance process, strike, union meeting, etc.

Films

- The National Film Board has a series of films on unions; however, they are quite dated and could only be used with a fairly advanced class.

Speakers

- Someone from Ontario Federation of Labour or a Union.

Other major topics and subtopics for orientation classes are listed below. The teacher can extrapolate from the previous sections on 'Employment' and using the *Handbook for Counsellors of Newcomers* for agency addresses can collect the materials he needs and plan suitable activities and lessons for his particular class. The *Handbook* itself can be used for much of the *content* needed in orientation situations.

iv. **Health**
- OHIP
- Health Insurance for visitors, (e.g. relatives)
- Special and emergency health services (e.g. homemakers, visiting nurses, ambulances, etc.)
- Finding a doctor or a dentist
- Hospitals and nursing homes in Ontario
- Cultural attitudes to sickness and death
- Public Health Departments
- Mental health

v. **Social Services**
- Family Allowance
- Family Benefits (Provincial Assistance)
- Municipal Assistance
- Services for the aged
- Pensions (government and private)
- Child welfare
- Ontario Legal Aid
- Rehabilitation
- Counselling services

vi. **Education**
- Primary and secondary education
- Post-secondary education, including financial assistance
- Services of Ministry of Education, e.g. correspondence, special education, etc.
- Adult education
- English as a second language
- Educational counselling

vii. **Housing**
- Finding a place to live
- Renting – offers to lease and leases
  – Landlord and Tenant Act.
- Buying a home
- Ontario Housing including senior citizens' housing
- Emergency housing
- Everyday household services – hydro, gas, water, etc.
- Building permits
- Landlord and Tenant Advisory Bureau

viii. **Licensing**
- Municipal licences
- Marriage licences
- Provincial licences
- Liquor licences
- Car and drivers' licences

ix. **Finances and Consumerism**
- Budgeting
- Credit buying
- Consumer protection
- Banking
- Insurance
- Taxes

x. **Automobiles**
- Buying a car
- Automobile insurance
- Uninsured motorists
- Driver's and car licences
- Accidents

xi. **Law**
- System of law and courts in Ontario
- The law and the citizen
- Law enforcement
- Legal Aid
- Special minor crimes often committed by newcomers unwittingly – what to watch for

xii. **Government**
- Federal
- Provincial
- Municipal

} 3 levels

- Executive
- Legislative } 3 branches
- Judicial

A kit of six filmstrips on 'Government and Citizenship' is being produced in the *Life in Ontario* Series.

- Financing of government
- Elections and voting

xiii. Citizenship and Immigration

- How to sponsor or nominate a relative
- How to get Canadian citizenship
- Rights and responsibilities of citizens

xiv. Recreation

- Municipal
- Provincial
- Federal
- Travel bureaus, campsites, etc.
- Games and activities
- Travel information e.g. automobile association, bus, train, plane
- Watching out for some travel agents.

xv. Safety

- Home
- Industry
- Road
- Recreational

xvi. Cultural Activities and Facilities

xvii. Preventive Medicine and Dental Care

xviii. Sound Nutrition and Food Budgeting

xix. Canadian and Ethnic Holidays and Festivals

xx. Canadian Social Customs

For information and films on labour safety:

(This is included because there is no reference to this topic in the *Handbook for Counsellors of Newcomers*. For addresses on all other topics consult the *Handbook*.)

Ontario Workmen's Compensation Board
Public Affairs
90 Harbour Street
Toronto, Ontario M5J 1C1
Tel: 362-3411

Construction Safety Association of Ontario
74 Victoria Street
Toronto, Ontario
M5C 2A4
Tel: 366-1501

Electrical Utilities Safety Association of Ontario
81 Kelfield Street
Rexdale, Ontario
M9W 5A3
Tel: 249-7838

Industrial Accident Prevention Association of Ontario
74 Victoria Street
Toronto, Ontario
M5C 2A4
Tel: 363-0051

Ontario Pulp & Paper Makers Safety Association
74 Victoria Street
Toronto, Ontario
M5C 2A4
Tel: 363-4725

Farm Safety Association
The Park Mall
2 Quebec Street
Guelph, Ontario
Tel: 823-5600

Construction Safety Branch
Ministry of Labour
8th Floor
400 University Avenue
Toronto, Ontario
M5G 1V3
Tel: 965-7161

Labour Safety Council
Ministry of Labour
12th Floor
400 University Avenue
Toronto, Ontario
M5G 1V3
Tel: 965-6111

Forest Products Accident Prevention Association
P.O. Box 270
North Bay, Ontario
P1B 8H2
Tel: 472-4121

Mines Accident Prevention Association of Ontario
Hollinger Mines Limited
Box 221, Commerce Court Postal Stn.
Toronto, Ontario M5L 1E8
Tel: 868-0455

Transportation Safety Association of Ontario
74 Victoria Street
Toronto, Ontario
M5C 2A4
Tel: 366-2983

Hospital Accident Prevention Dept., Ontario Hospital Association
150 Ferrand Drive
Don Mills, Ontario M3C 1H6
Tel: 429-2661

Industrial Safety Branch
Ministry of Labour
9th Floor
400 University Avenue
Toronto, Ontario
M5G 1V3
Tel: 965-4115

NEWSPAPERS IN THE ESL CLASSROOM

QUESTIONS

1. *Why is the newspaper important to the E.S.L. student?*
2. *What should be considered in selecting material from the paper?*
3. *What kind of material is suited to use in the E.S.L. classroom?*
4. *What approaches may be taken to the material being used?*
5. *What use can be made of newspaper articles in the class?*

To the average newcomer, slowly feeling his way in his adopted country and struggling with a difficult language, the English language newspaper can be a means of contact with the society around him. It gives him information about the country and the world in a format that allows him to read and understand at his own pace, unlike the oral delivery of radio and television. As well as cultural insights and the opportunity to practise English, the paper offers the students practical information of immediate value, listing job openings, accommodation, and items to buy or rent. There is a variety of subject matter in the paper that no textbook could hope to match. Its contents change on a daily or weekly basis, which means it always contains some new interest for the reader. Newspapers reflect events of life in the world and this makes them real to students in a way that textbooks are not. When the students are familiar and at ease with the paper, it can help them to carry on the process of language and culture acquisition outside the classroom.

Considerations in Selecting Material

Any teacher who uses an English language daily in class is faced with a number of problems. The story or stories chosen must appeal to as many students as possible. This might mean selecting an article advising consumers, an article on home safety, perhaps an item concerning politics, or a human interest story. The selective process also includes appropriateness: a story that could be construed as favourable to one country and unfavourable to another could lead to difficulties with students in the class from those countries. A teacher might feel that a certain story – perhaps concerning an election – was important to the students' orientation process, but if the article were a dry list of statistics and simple statements, it might be better re-written or omitted. The biggest and most important stories in the paper may not necessarily be good for use in the classroom. There is an immense amount of material in an average daily paper and the teacher should choose only those items which

will be interesting to the students while helping them culturally and linguistically.

Structure and vocabulary are other considerations in selecting an article to be used in class. Generally, an article containing many structures and difficult new vocabulary should not be used, unless that particular item is being introduced. Sometimes, a structure that might be difficult for the students is not essential for an understanding of the article. Rather than discarding a story that is valuable in other respects, the unfamiliar structure might simply not be emphasized. Vocabulary can be explained within the context of the article, but if too many words are new to the students the article will bog down in explanation and illustration. This will diminish its interest for the students and its effectiveness as a teaching device.

While newspaper articles themselves are usually quite conventional in vocabulary and syntax, headlines are often ambiguous and misleading for the student. To students who have studied the simple present tense, its use in a headline: "Senate sits late", referring to a story in the past, might be confusing until they are told that this is a common usage of the tense in headlines. Similarly, "Dentists to pay for her teeth" may not suggest future time to students unaware of this as an abbreviated way of indicating the future. Reading the paper on their own, students might not read a story with a headline that baffles them. This difficulty can be overcome if they are shown that by reading the opening lines of the story the meaning of the headline usually becomes clear.[1] Other sources of confusion that the teacher should anticipate are typographical errors and an occasional lack of punctuation in some places.

One of the most useful parts of the paper for students is the classified ad section. When a newcomer arrives he may have requirements for a job, accommodation, and household items that will lead him to this section of the paper. Many of the ads are totally devoid of verb forms, a situation which the newcomer might appreciate but one which in turn leads to confusion. Such terms and abbreviations as yr., evgs., A1 cond., like new, 4-pce., bright bachelor, own entry, bldg., and so on will require explanation at basic levels at least.

Actual "hard news" items may be the least rewarding ones to select from the paper. This is not because they are unimportant or lack interest, but because they are specific items and often quite remote from the students' experience. For our particular concerns – to impart language and cultural information – other items may elicit greater responses. Comic strips[2] are a good source of tense sequences, direct/indirect speech, narrative progression and cultural information. "Ann Landers" and "Dear Abby" usually contain good language items in everyday speech and can be amusing and informative for the students. Letters to these advice columns can be read and then the students asked to propose their own solutions to

the problems either orally or in writing. Small items or columns of a humorous nature are generally effective and can be used to vary the pace of the class. Some time might be spent on the sports section in a predominantly male class while the section concerning fashion and household hints might be interesting to a class composed mostly of women. The horoscope section is generally couched in strange, oblique language that is laborious to explain. It is, however, a natural starting point for a discussion of superstitions. This is an area of interest to almost every student and a discussion of superstitions is an excellent lead to conditional forms: If you see a black cat . . . , If you break a mirror . . . .

Sometimes, an item selected from the paper can be used to better advantage if the teacher approaches it from a cultural, rather than a primarily linguistic or informational, point of view. This approach is discussed by Charles H. Blatchford in an article entitled "Newspapers: Vehicles for Teaching ESOL With A Cultural Focus". He suggests that the teacher guide the students to considering not just the specific content of, for example, a letter to Ann Landers, but the deeper questions behind such a letter:

> Many English teachers have used this feature [Ann Landers] to pose a problem; then they ask students to supply answers which can be compared with Ann's. With a focus on culture, however, it is the topics that Ann's readers submit that are of more interest. What bothers Americans? Why do they write to an impersonal party for professional advice? Why can't people discuss problems openly with family, friends, ministers, or colleagues and get immediate help? What is it in our society that makes some subjects taboo? If there were a similar type of column in the student's country, what would the topics be? Would their culture even permit some of the topics to appear in print.[3]

This approach does not completely abandon the language skills. Although the emphasis is on questioning and discussion:

> The discussion of cultural differences practices speaking, the discussion itself involves comprehension; understanding the topic under discussion involves reading. Assignments or activities can include writing . . . .[4]

As always in language teaching, the teacher must be prepared to vary his approach to suit the demands of the situation and to make the material as meaningful as possible to the students.

At some of the lower levels, providing each student with a copy of the paper is helpful in showing the student how to read it and where to look for particular information. There are factors, however, which oppose individual students having copies of the paper every time it is used. One of

these is a very practical one: a complete paper might consist of five or six sections and eighty or ninety pages. Envision a class of perhaps fifteen students all looking for section three, page forty-five at the same time and the need for a neater way of doing it will be obvious. In addition, while some members of the class are looking at one story, others may let their attention wander to the comics or another story.

To avoid these problems, and to make best use of the material in the time available, the teacher would be wise to make copies to hand out of the particular items being discussed. Individual copies focus the students' attention and give them something they can jot notes on and then take home for further study. Putting a copy on the overhead projector gives the teacher maximum control over the students' attention while the article is being discussed. Students might be given individual copies of the material at a later stage in the lesson.

Using the Material

A whole lesson could be built around material taken from the paper or a short item could be used to relax or vary the pace of the class. Much of the material would be dealt with in essentially the same manner as stories.[5] Depending on the level of the class the teacher might read the material first, or selected students could be asked to read parts aloud. The class could be asked to read the article silently to themselves and then to answer comprehension questions. The material can be used to reinforce familiar grammatical structures or to introduce new ones. If the material is well chosen, it can lead naturally to discussion, or to drills and exercises involving any structures or skills the teacher might wish to reinforce. Once some work has been done on the material it might be used in a dictation exercise or the students could be asked to write a summary of it. The students can be asked to write responses to job advertisements, stating their skills and qualifications, or to simulate a telephoned response to an advertisement offering something for sale. In another type of exercise, the teacher asks the students to read over the selection, picking out examples of a particular structure. They might, for example, be asked to isolate all the passive voice forms and then to change them to active voice. Not every such item need be exploited like a textbook text into drills, dictation and all the rest. Often explanation and discussion may be sufficient exploitation of something read in class.

An activity that the students find interesting and helpful is using material from the paper for a "television broadcast". Discuss with the students the format of such a programme. It might, for example, include news, weather, sports, a human interest story, a consumer help column and perhaps an advice column along the lines of "Ann Landers". The students are asked to select the material they want to use: there could be a "department" for each segment of the show with its own "reporters".

They might be told in certain cases that the material is too long and has to be reduced. This requires them to do a certain amount of re-writing. They must fully understand the material in case they are questioned by the audience. When they are ready, a series of desks can be set up at the front of the room for the "announcers" and "reporters". Then they read their items to the rest of the class. The "programme" could be recorded on the tape recorder at the same time, allowing the students to listen to themselves after, take note of their mistakes, and to discuss the material further.

Newcomer News

Many of the difficulties of using the regular dailies are overcome in *Newcomer News*, the graded English language newspaper designed specifically for students of English as a Second Language. The stories are chosen for their appropriateness and their interest for those who are learning English. Each edition is four pages – an ideal length for classroom use. The stories are for the most part taken from various English language dailies throughout Ontario, and graded according to the level of vocabulary and structure they contain. These levels are based on *An Introduction to Canadian English*, Books I and II. Other considerations in the grading are the familiarity of the ideas in the article and the importance of the information to newcomers. These gradings are only suggestions of the level at which the article might be used, allowing individual teachers some discretion in this regard.

Newcomer News also emphasizes information that is not likely to be found in the daily papers. Informational articles deal with income tax, systems of government, O.H.I.P., Manpower and Immigration, buying a house, renting, consumer protection, and so on. Other articles chosen are those which a teacher might select from a daily paper for classroom use. These are stories concerning government, sports and items of general interest and information. Recipes and crossword puzzles suited to language students, are also sometimes included.

FOOTNOTES

[1] This is suggested by Charles H. Blatchford, "Newspapers: Vehicles for Teaching ESOL With A Cultural Focus", *TESOL Quarterly*, XXII (June, 1973), p. 149.

[2] For ways of using comic strips, see the section "Audio-Visual Aids", in Chapter VII "Teaching Aids in the Classroom".

[3] Blatchford, p. 146.

[4] *Ibid.*, p. 148.

[5] See Chapter IV, "Teaching Reading".

TEACHING WITH STORIES

QUESTIONS

1. *In what ways are stories valuable in language teaching?*
2. *What are some sources of stories for use in the E.S.L. classroom?*
3. *What are some ways a story can be presented effectively to a class?*
4. *What preparation might be necessary before the story is used in the class?*
5. *What progression might be followed in using the story in the class?*

Stories are one of the most useful and versatile tools that an ESL teacher possesses. They might amuse the students but at the same time impart orientation information. A story could serve as the unifying structure of a lesson, or even a series of lessons. The continuity and inter-relationships of stories make them ideal for creating situations in which the teacher can introduce new items, reinforce previously learned structures, and combine them in meaningful contexts. The student leaves the class with the satisfaction of being in command of a fairly complex story in English that he can communicate to others. Stories give students aural-oral practise, expand vocabulary, and can be used as a basis for reading and writing practise.

Sources of stories

Because the value of stories in the ESL classroom has long been recognized, there are many books available of varying degrees of usefulness. The series by L.A. Hill[1] are among the most well known books of this type. Newspapers are an infinite source of stories covering a wide range of topics, and in some cases collections of short stories geared towards the regular school system can be used. Stories written for the purpose of giving the student reading practise can often be utilized in different ways in class. The teacher might write his own stories or a story might be the result of the co-operative effort of class and teacher. Jokes, published in magazines like the *Reader's Digest*, are often in a form that can be used in the classroom. Items that we might not think of as being "stories" can easily be adapted to our purposes: "Ann Landers" and "Dear Abby", the consumer complaint columns and horoscopes can be a daily source of class material. A teacher will get into the habit of keeping an eye open for this kind of material, so that there is always an adequate and varying supply of material on hand.

Presenting the story

The manner in which a story is presented to a class will vary somewhat with the teacher's requirements, the abilities of the class and the nature of the story. The length and complexity of the story are obvious factors to consider with respect to the teacher's goals in using it. He might want the students to memorize it word-for-word, or simply to get the general idea of the story in order that they can express it themselves using some of their knowledge of structures and vocabulary. If the teacher does intend that the class memorize the story, it will have to be a length that enables the students to master it with a reasonable amount of time and effort. As with drills – or any item used in class – the law of diminishing returns eventually comes into effect. After a certain point the students are saturated and begin to lose interest in the story. The teacher must be sensitive to this and be prepared to abandon that particular format and change the pace or direction of the lesson. It is the basic patterns that the students are "over-learning"; the story is simply an effective vehicle. The same structures can be presented in many different ways.

Before presenting the story to the class the teacher must determine how he will use the material to advance the students' grasp of the language. Frequently a teacher will find it necessary to change the material he is using in some way. These might be structural or vocabulary changes in order to make the story sound more natural and less "literary", to suit it to a particular class level, to remove "Britishisms", or just to correct grammar or simplify some convoluted structure. The changes could lead to another direction: the teacher might insert complex structures into a simple story.

To introduce the story to the class the teacher may give each student a copy, write it on the board or the overhead projector, read it to the class, or have a member of the class read it to his classmates. It could also be recorded prior to the class period and then played to the students. If the teacher's intention is to get the class to memorize the story he might use a method already suggested in the section on dialogues. First the whole story is written on the board. Then the teacher reads it, getting the students to repeat – individually or chorally – after each sentence or after reading the whole story. This might be followed by discussion of the story, vocabulary explanation and expansion, and perhaps some drills or exercises based on the story. Then the teacher begins to erase certain words in the story and asks various students to read the story, supplying the missing words. After each reading more words are erased until only the first and the last words are left. It becomes a kind of game to the students and if the reader has difficulty the other students are usually eager to supply the problem word. When the story has been completely erased the students have memorized it.

There is an effective alternative to having the story presented to the

class by the teacher or a student. A student is taken aside the day before the class and given the story the teacher plans to use the next day. Any difficulties in the story are explained to the student to make sure he understands it. The following day, the class is told that the student knows an interesting story and that they must find out what the story is by questioning him. The student who knows the story keeps his responses brief in order to encourage as many questions as possible. The teacher should be prepared to lead the students naturally and unobtrusively into using a variety of structures – either reinforcing ones they are already familiar with or introducing new ones appropriate to the situation. The story, when complete, may be retold orally or used for writing practice.[2]

If the teacher wanted to put more emphasis on aural skills, he might begin by reading the story to the class or playing a recording of it. He might read it through completely in a normal manner and then ask comprehension questions based on that reading. Perhaps the students won't be able to answer all the questions at first but the teacher continues to ask them after each reading until they have all been answered. The same questions can be asked of different students even after the correct response has been given. This helps to ensure that all the members of the class have an understanding of the story.

Memorization of the story, while not a goal in itself, does help the student to absorb various structures, improves his speaking ability and gives him the confidence and satisfaction of being able to communicate the story to others. It is possible for the students to memorize the story just in the course of the readings, drills and exercises involved in the teacher's presentation of it to the class. The teacher might get the students to change sentences in the story into negative or affirmative forms, make yes/no or information questions, change tenses or put in missing words. A stage in this progression might be to read the story to the class without letting them see a copy but to stop before certain words to get the students to call out what the next word is. This roughly parallels the technique of erasing the words gradually off the board and permits the teacher to stress any words in the story that the students might have problems with. After any variations or combinations of these techniques the class will be familiar enough with the story that very little straight repetition will be necessary to fix it firmly in their minds. At some point the student should be prepared to tell the story in his own words.

Another way of introducing a story to a class is to give the students an exercise of comprehension questions, or sentences that require completion, and then read the story to them. On the strength of the number of readings that the teacher feels is adequate, the students are asked to complete the exercise. This would be followed by a more detailed treatment of the story. The obvious danger in this is that if a student doesn't understand the story, he can't do much with the exercise. The

teacher has to feel fairly certain that all the students have enough understanding of the story to allow them to benefit from the exercise.

Occasionally a teacher will give the vocabulary explanation before the story is read. Unfortunately, this often takes the form of a vocabulary list – this means this and that means that – divorced from any meaningful context. One point of using a story is that it places certain words and structures in a relevant framework. It is more to the student's advantage to hear or see the word within the context of the story. Then they can raise the question of its meaning, and get the explanation, within the context to which it relates. This is more in the manner that the students encounter linguistic problems outside the classroom – nobody gives them a vocabulary list before speaking to them. One of the students' primary aids in their task of learning the language is the question "What does _____mean?" and they should be encouraged to ask it.

Once the specifics of the story have been dealt with fairly extensively the teacher can lead the students to offer more personal comments on it. By asking them questions along the lines of "What would you have done in that situation?", "What did she do wrong?" or "What should she have done?" he gets the students to internalize the story and to relate it to their own experience and beliefs. This approach can be varied by making outrageous statements that the students will respond to. A story might allow the teacher to say something like "Of course, all woman are bad drivers", or "In Canada the weather is perfect". Any statements or questions of this nature are sure to evoke a reaction of some kind in the class.

A happy by-product of using stories in class is that they become a kind of little mythology as they are used, something familiar to which the teacher can refer anytime while the students are in the class. He can say to a class "Remember the story about the man who thought he was a good driver?" Immediately he has evoked a frame of reference for reminding students of certain structures, explaining a point they are having difficulty with, or using the story dealt with some time ago as a means of introducing some new item. When this aspect of stories as teaching aids is appreciated, troublesome or unfamiliar structures in a story can be delayed but primed for a later time and a return to the story.

If a teacher can't find a story suitable for his specific purpose he can make one up. As long as the story is reasonably interesting or amusing, and is presented in an interesting way, it will probably answer the need. Any props or pictures which might enhance the story will add to its impact on the class. Stories can be quite effective without riveting the students to their chairs with interest, or sending them roaring to the floor with laughter. Students themselves can provide the stories. At advanced levels these might be stories created around a specific topic assigned by the teacher, but at lower levels the students and teacher can work together

in making up the story. The story might be based on a student's experience in some situation or on information or suggestions provided by the teacher. The teacher might, for example, show the students a picture of a couple having an argument. First the vocabulary and structures concerning the picture are drawn out or presented. The next move is to get the students to suggest what might have preceded this scene, and what might come after. As the students get ideas they look for the words and structures in which to express them. If they lack these the teacher provides them, and in this way gives the students information and understanding which are immediately relevant to their needs, and which are consequently more easily absorbed. As the sentences are formed the teacher writes them on the blackboard.

Sentences should be unified in a meaningful context. A simple exercise can tell a simple story and be a more useful learning device because of the inter-relationships of the sentences. The following exercise illustrates this point:

Put the verbs in the correct tenses:

1. John _____(be) born in Greece in 1943.
2. He _____(come) to Canada by plane.
3. At first he _____(live) on Bathurst Street, but now he _____(live) on Pape.
4. His wife Mary _____(want) to go to Greece for a visit.
5. They _____(not . . . think) they can afford the trip right now, but perhaps they _____(go) next year.

At lower levels these stories might be only two or three sentences grouped together in a limited context. If the teacher is making up an exercise or a drill he should make the extra effort to relate the sentences to each other as far as possible in a useful way.

FOOTNOTES

[1] L.A. Hill, *Elementary Stories for Reproduction* (London, 1965).
Intermediate Stories for Reproduction (London, 1965).
Intermediate Stories for Composition (London, 1965).
Advanced Stories for Reproduction (London, 1965).

[2] This approach to a story was suggested by Farhat Ahmad of the Citizenship Bureau Language Classes at 8 York Street, Toronto.

THE FIELD TRIP: LANGUAGE LEARNING OUTSIDE THE CLASSROOM

Johanna Bechtold

QUESTIONS

1. *What are some reasons for taking field trips?*
2. *Describe preparation activities for a field trip.*
3. *Describe follow-up activities for a field trip.*
4. *List places for possible field trips.*

What's the rationale behind it all? Why bother to take the adult ESL student outside the classroom?

1. It encourages active linguistic interaction before, during and after the trip.
2. The strangeness of the environment is reduced. Notable places and people are seen in real life. Students learn to locate places of interest and importance and how to reach and use them. This reduces insecurity, the feeling of helplessness and the panic of not knowing whom to contact in a hurry.
3. The presence of the teacher makes it possible for the students to use routine phrases in the actual situation with confidence, instead of mumbling something or relying on gestures. For example, it is important to be able to ask for a dollar's worth of tickets and thus avoid having to jab a two-dollar bill in the driver's face and gesticulate wildly when the driver makes an erroneous interpretation. During rush hour traffic the tolerance level of the driver and other passengers is somewhat low and it generally doesn't take long for irritation to register on their faces. This negative, hostile feed-back could so easily be prevented.
4. It breaks the monotony of the classroom routine for both students and teacher.
5. Relationships between the students themselves and the teacher are improved and developed. Cultural similarities and differences are shared in a casual and enjoyable setting. A genuine warmth and solidarity is often the result. For example, when my morning and afternoon classes combined to visit the Ontario Science Centre, an elderly Chinese lady invited us (24 people) over to her apartment for a Chinese lunch.

While some students lent a helping hand in the kitchen, the rest of us milled around and kept up a lively banter – questions, comments, comparisons and jokes. What was to have been a quick lunch lasted for over two hours – two hours of genuine warmth and appreciation. From this evolved an evening party at another student's apartment and a few get-togethers for square dancing. I consider this extremely important, as there are barriers and prejudices to overcome between one ethnic group and another as well as between ethnic and native groups. This is the time for it, while they are in contact and in the same predicament of trying to understand and be understood.

Broadening of Attitudes

Other attitudes may need broadening or changing within the Canadian context. For instance, the role of the police in some countries is extremely repressive and authoritarian, so that any contact with the police is one of trepidation and resentment. Understanding their role in protection, help and preventive education would benefit all parties. This also applies to preventive medicine at local health clinics and preventive education by fire departments. Then there is the approachability of politicians and their responsibility to their constituents. We once ran into the Mayor in the City Hall and one student ended up teaching him a French sentence.

Extending Mobility

Adjustment to urban life and modern technology, sometimes quite frightening for those from marginal rural areas, can be eased through actual use and operation of the telephone, escalator, elevator and subway.

Learning how to find out things for oneself and how to approach agencies and services is also crucial. For although ethnic services are initially of immense value, continued reliance on them can lead to an unhealthy dependence on one's own ethnic group and a severe restriction of mobility within the larger community. Some people end up going through the traumatic severing of ties twice: first when they leave their homeland for Canada and a second time when they have to move out of their ethnic community in Canada.

Visual Stimulus

The actual visual stimulus is very important. The aural haze that surrounds the student is sufficiently difficult to cope with, without there being an added visual and conceptual haze as well. For although a teacher may very carefully outline a situation (eliciting a certain dialogue or response) within the confines of the classroom, the picture formed in the student's mind may be that of a similar situation in his country of origin which may in fact include inappropriate behaviour and/or comment.

Having actually observed the situation, the student's understanding will be more accurate and his motivation to master the appropriate linguistic response greater. The actual experience makes later language practice more meaningful and can also be used as a background or provide examples for patterns; i.e. *Do you remember when . . . Well, what would you say if . . .?* Many situations imply cultural values and the nuances which affect one's reactions may need to be observed. Could mime, role-playing, films and pictures not accomplish the same? To a large extent, yes. But what is real is real!

Recognition of Alternative Structures

Are our students really acquiring the appropriate language items (and this includes alternative ways of saying the same thing) that they need to function in an English-speaking environment? The necessity for recognition of alternatives is illustrated by the following cases. Part of our preparation for a field trip involves phoning the organization for information. The student's telephone conversation is taped and analyzed in class. One tape disclosed this interesting switch:

Student: How much does it cost?
Other end: It costs – It's free of charge.

Below are two lines of a tape which illustrate our tendency to rephrase rather than to repeat exactly what we have said when we have not been understood:

Guide: What do we use a City Hall for? (Pause)
Why do we have a City Hall?

For the learner of English the net result of this rephrasing is often not clarity, but double confusion. A student going through a switchboard operator may be thrown, if he's not aware of the possible replies:

Just a minute/Just a moment/Hold on, please.
I'm sorry. The line is busy. Would you care to wait or call back later?
The line's still busy/I'm watching the line for you.
I'll connect you now.

We must remember that the student has absolutely no visual clues as to what is going on. Moreover, if he is thrown by a reply which he has not learned to recognize as a possible variation, he may be very loathe in future to use the telephone at all. (The unprimed voice at the other end will seldom respond as expected by the student who has heard only a set classroom dialogue.) Carson Martin once noted that an unrehearsed telephone conversation with a native speaker of the target language is a final test of one's competence in that language. Perfection of a pattern or rehearsed dialogue should not be an end in itself. Field trips allow for a

more spontaneous and creative use of patterns learned in the classroom. A few students in front of a display in the R.O.M. mineralogy gallery were overheard saying:

> Oh, I like that one.
> Which one?
> That one up there, the big pink one?
> No, the other one – the one beside it.

Ah, the pay-off after classroom pattern learning!

Follow-up

Listening to different voices at various speeds can aid in the development of aural comprehension. It is helpful to put the trip on tape. This tape often becomes the most important aspect of the follow-up in the classroom, where it is analyzed. Frequently students complain that the guide speaks too fast or that there is too much interference on the tape. There were, however, a few sections on the tape where the guide was heard speaking to personnel in the building, making it obvious to the students that she had, in fact, been speaking at a slower rate for them. As for interference, the effect of this on comprehension decreased each time the tape was heard. Repetition by the students of sentences from the tape and replaying of the tape increased their aural comprehension markedly. They also became aware of the importance of the stress patterns of English. More and more frequently the students reacted with a pleased, "I understand it perfectly now!" Hopefully, this realization will encourage them to listen carefully to "fast" speech around them which they might otherwise shut off automatically.

It is surprising what one can catch on these trips, sometimes an example to prove a point we have been trying to make for a long time. For teaching intonation, look at the value of this two-line dialogue between passenger and operator on an elevator:

> *Passenger:* Going down?
> *Operator:* Going down.

If we are not just teaching English, but effective communication, then it is vital to integrate the correct linguistic, paralinguistic and behavioural patterns. Linguistic patterns without the correct behavioural content can be totally ineffective. Again, total communication is most effectively learned in real life situations.

The Proof

The proof to students during field trips that what has been learned in the classroom applies to their real life situations leads to optimum learning

conditions when they do return to the classroom. It gives confidence in the program, in the teacher and in oneself.

The rationale for field trips at all levels for all ages may very generally be summed up as follows: Field trips help to diminish linguistic social and psychological barriers to effective communication. The same degree of effectiveness cannot always be achieved in the classroom.

Some General Comments and Hints for Field Trips

Preparation need not always be extensive. Often concepts and vocabulary can be discussed with more meaning on the spot. Make use of beautiful weather and small attendances to nip off somewhere: a park, a market, a laundromat . . . (Follow up, however, is vital.)

At other times make procedure and time clear several days beforehand so that if a student is absent for a day or so before the excursion he'll be prepared anyway – by way of what to wear (walking shoes), what to bring (pad and pencil) and what to leave at home (excess baggage).

A hand-out which acts as a guide on what to look for gives a sense of purpose and security. So does a local map.

Supply survival English: How to ask for a washroom, how to ask for help if lost.

Meet at the school with basic groups. Many students are still too insecure to start out alone, even if they know where the place is.

Although photos of students are very useful for follow-up language practice, don't insist on taking pictures of students if there is opposition. Someone could be a political refugee.

Learn about one another's customs to avoid hurt feelings. For instance, when in a coffee shop, some students may offer to buy a lot and are quite adamant about sharing it to the point of stuffing you. Other members of the class will want to pay for all.

Start with small outings and build on them. The attention span and saturation point varies with the level of English understood and with the number of field trips taken. Many beginning field trips become integral parts of later ones (restaurants, transportation, etc. recur on every trip).

You may have some resistance at first from students who feel they can only learn English in the classroom. However, the teacher's preparation and enthusiasm are generally enough to motivate students to go on trips. The success of past trips snowballs. Initially, if few students show up for the trip, go anyway. Their enthusiasm and the follow-up in class will make other students realize they have missed something.

To keep all students talking in English as much as possible avoid language cliques and incorporate loners by suggesting that certain students compare notes and report back on something. If an atmosphere of mixing

and interest in each other has been encouraged in the classroom this will carry over, and vice versa.

Put some of the new vocabulary, phrases and sentences on "situation" filing cards. This provides a handy reference for students to consult before they have to face a certain situation alone.

Help them find places to take their families. Some families live in very crowded quarters and appreciate a place to take the children to on weekends. It's not always necessary to go as a class first. Students can report back to the class.

The teacher could encourage members of her family and friends to come along, thus providing more individual attention and interaction.

Field trips will readily suggest themselves to you by following your own activities: a trip to the bank, post office, laundromat, supermarket, etc. or by consulting the "What's On" of your newspaper, and tourist folders for your area. Encourage your students to check the newspaper too and to listen to "Local Happenings" on the radio.

Booking beforehand usually gets you in free, or for school or group rates. Students usually don't mind paying a little.

Preparation for a City Hall Trip

Levels of Government:

Charts were made to compare levels of government, the titles of the respective members, names of incumbents and the names, pictures, and locations of the buildings housing governments. Newspaper pictures with captions and headlines dealing with public figures and issues were collected. Since it was municipal election time, voting vocabulary, proceedings, electorates and eligibility were learned from newspapers, campaign signs and pamphlets. Though especially opportune during election time, an understanding of this is welcomed at any time by the generally politically interested students. Present political incumbents may well have retained some of their campaign material which they may give or lend you. Students should be encouraged to find out who their aldermen are and where they can be located (office in City Hall).

Location:

Where is the City Hall? prompted the use of a map. From this and personal knowledge each student tried to come up with a different answer: *on* _____ *street, between* _____ *and* _____, *at the corner of* _____ *and* _____ */at* _____ *and* _____, *on the N.W. corner of* _____ *and* _____, *across from* _____, *beside* _____, *next to* _____, *near* _____, *not far from* _____, *on the north side of* _____ versus *north of* _____, *just west of* _____. It is not necessary

to be able to use all of these in giving directions, but it is necessary to recognize them when receiving directions.

How to Get There:

This developed instruction giving for both public and private transportation: *Take the _____bus south to _____. Take the _____ subway south and get off at _____. Then walk west along _____ Drive south along _____.* Additional questions: and answers: *How long does it take to get from _____to _____? Where can I park?* Role playing was used to develop necessary patterns for use when phoning Transit Information or while on public transport: *How do I get from _____ to _____?/ Is this bus going to Millwood?/Does this bus go to Millwood? Would you please tell me when we get to Millwood?, A dollar's worth, please.*

Restaurant Language:

Language to be used during the customary coffee break in a restaurant is elicited from the students, corrected and augmented: *What would you like?, Do you take cream and sugar?, Regular, please/I like mine black. Pass me the sugar, please. Let me pay.* Role playing ensues.

Questions to Ask Guide & Necessary Vocabulary:
How long did it take to build the City Hall? When was it opened?
Guided tour; foyer; council chamber.

Requesting Tour Information By Telephone Includes:

1. Borrowing the telephone book from the office.
2. Learning what headings to look under and language accompanying the listings: *See under . . . Emergency (numbers), (services), Frequently called (numbers) (services). Main switchboard for services not listed above call . . . All depts., 24 hour service.*
3. Dial Direct versus Switchboard calls. General rather than specific questions for the switchboard operator. The possible replies she might give (listed earlier). Also vocabulary items: *connection, extension, local.*
4. Deciding on the information desired and the actual questions to be asked. These are practised, written down and used in role play to develop sample dialogues.
5. Bell telephone kits are available on loan. Role playing using these kits is helpful for those students afraid of the telephone. As intermediate steps before using a real telephone, keep the identity of the student at the other end hidden. Then use a hidden native speaker (other teacher) on the receiving end.

6. Taping the telephone conversation (not entirely legal). A "jack" (a suction cup attachment) is attached to the ear piece. The student has the list of questions in front of him as a guide, but improvisation will take place also, depending especially on how his questions are answered. Another student stands by for psychological and linguistic support. Some students may be able to jot down the answers to their questions.

7. Use of the tape: Back in the classroom the student reports on his conversation. *I asked . . . I asked her if . . . She said (that) . . .* The tape is played back several times in sections. At first students have great difficulty understanding, but after a few times they ferret out, with the teacher's aid, what is being said. This develops an increased awareness of stress patterns. It also provides an opportunity to review the pronunciation of numbers. The answers are repeated and role playing takes place with the actual information. Not all taped telephone conversations can be used by the class. Some will reveal too many pronunciation and structural errors. This happens even after considerable practice and even when the students are armed with the questions on a piece of paper. (Don't insist on verbatim use of these questions – they are only in front of the student in case his mind goes blank. What he asks spontaneously shows where his real strengths and weaknesses lie and what has been internalized – which may well be a too formal pattern learned in his country of origin, a poor imitation of what he's heard others use, or the improper use of a word, eg. *Could you consult me about . . .* instead of *Could you tell me about . . .* Now is the time to catch this.) Tapes of a student with marked pronunciation problems can be used privately to help him become aware of his problems. There are other ways in which the tape recorder can be used. For instance, tape a student asking the questions only, leaving an interval between each. The tape is played back and a student takes the role of the information officer. If there are two phones on the same line, the answers only can be picked up from the ear piece of the phone not in use. Later others can pretend to phone in and ask the questions during the intervals. Encouraging students in the use of the telephone means added convenience and quick help in case of emergencies. Some students are so ill at ease with the telephone that, even if they do pick it up, they may slam down the receiver as soon as they hear English on the other end. This is especially true for those women whose only prior contact with a telephone has been the one in the local cafe which was usually used by the men only.

8. Book tour by writing: appropriate addressing of envelopes; meaning of Postal Codes; actual letter writing – salutations, etc.

The Actual Trip to the City Hall

This is a mixture of information, orientation, listening and speaking. Take a tape recorder to record guides, students, and passersby. It's too much for students to take in the visual and to comprehend and retain aural patterns. Guides don't mind, when you explain why. Questions and answers are encouraged throughout the tour. Classroom teaching items are reinforced by students, guides, passersby and the teacher. Guide: *I think there are some people up there/to the left; We'll go to the 2nd floor now; It's a mile and a half long.* Student: *How long ago was the building built*? Passerby in a restaurant: *Could we have some clean cups, please*? The students aped this "please" request beautifully with irritated voices, and understood the interplay of words and intonation. Listening to Canadians en route needs to be emphasized. After the initial frustrating attempts to understand everything upon arrival, a fairly large number of students cease to listen to the language around them and only tune in again if it is directed at them. This is akin to the psychological phenomenon of shutting off or tuning out automatically that which one doesn't want to hear, because it requires too much concentration, is considered too difficult, or is a blow to one's ego. Some students will insist that language around them is too fast for them, when in actual fact this may no longer be true.

The directory listing all the departments and their location indicates the areas and scope of city responsibility. The garbage listing prompted a little joking. Little did we know then, that garbage disposal was to be an important aspect of the follow-up. The directory could generate such questions as: *What department would you phone to report . . .? Who would you consult about a permit to build an addition to your house? On what floor is the Health Department*?

We relaxed in the coffee shop, used "restaurant phrases", shared impressions, made comparisons and got to know each other better. Frequently students end up sitting in little groups. After a period of smiles and hesitations, one person will start making attempts at conversation resulting later in such comments as: *We had a very interesting conversation;_____ told us many things about Korea.* At one point a Hungarian Baptist minister and a Portuguese Priest were discussing the pros and cons of being married. Don't underestimate the linguistic exchange of motivated, relaxed students.

Field trips often yield interesting unforseen situations. On one City Hall trip we ran into Mayor Dennison coming out of an elevator. He bade us welcome with *We're happy to have you visit us . . .* The tape further records Mr. Dennison trying to master a French sentence from a student. The students were impressed by the approachability and friendliness of the Mayor. It may also be possible to have some of the students meet their aldermen. The council chamber has a public gallery; advanced students

may enjoy the debates. Near the coffee shop are some cases with small doll replicas of Canadian historical figures which may generate an inquiry into their precise history for advanced students. Another time, the Remembrance Day wreaths were still fresh and numerous around the epitaph, again generating comments and comparisons amongst the students.

City Hall Follow-Up

I consider the use of the tapes to be the most important follow-up. It ensures that the student goes beyond exposure to internalization. (If no tape recorder is available, the teacher will have to rely more heavily on notes made and on on-the-spot reinforcing (*What did the guide say*?). A word of caution about guides. Some are excellent: asking for comparisons and questions to involve the students, adjusting the level of vocabulary and structural complexity and reducing speed while retaining a natural rhythm. However, some are unable to reach a transition point between a prepared speech and halting baby talk. Also watch for a condescending tone, insulting for the students. This occurs quite unintentionally and automatically when some people simplify their mode of speech. Thus it is a good idea when booking to ask for someone who has had experience with school groups, i.e., has more experience interacting than reciting a speech.

The tape is listened to repeatedly, a small section at a time. Although incomprehensible to most at first, we finally discover and practise selectively what is said. Then when the tape is played again, faces light up and heads nod as the sentences are recognized and understood. Sections may be written down in a type of report on the City Hall. This way new sentences and phrases in context are learned and used: *What is it used for? It's made of bronze, Is it worth it: By the way . . . No idea, Anything else?*

Here are some further suggestions for follow-up:

- Describe the City Hall and guides (*She looked like Robin Hood/They wore a . . .*)
- Read the brochure on the City Hall (hours open).
- Draw a plan of the council chamber noting the positions of mayor, alderman, department heads, clerks, the media and spectators.
- At election time visit campaign headquarters, collect materials and discuss election platforms.
- Compare levels of government, add pictures and articles to the charts.
- Compare with governments in the countries of origin.
- Follow public figures and issues on radio, T.V. and in newspapers (ethnic as well as English). Just after we had joked about garbage in front of the City Hall directory, the garbage disposal issue made the front pages.

- Pick up application forms. One single girl mistook the Marriage Bureau door for the entrance to the coffee shop. Back in the classroom we found a bachelor for her and amid great hilarity filled in a marriage application form. Besides the usual terms on applications, we found: *bachelor, spinster, widower, widow, divorced, deceased, valid from date of issue,* etc. This could lead to a discussion of marriage customs and procedures in Canada.
- A comparison of the English system of weights and measures with those of the metric system was prompted by learning that the council chamber weighed 2000 tons and the chain curtain was a mile and a half long.

As you can see a field trip can yield great and many varied opportunities for language learning and orientation. Not all the above possibilities have been exploited with each class. Rather class interest and enthusiasm played the major role in deciding what, how much, and how long any aspect should be pursued.

MUSICAL ESL

QUESTIONS

1. *Of what value are songs for ESL instruction? How are they sometimes a deceptive medium of instruction?*
2. *What are some sources of songs for classroom use?*
3. *Describe steps for presentation of songs.*
4. *Compile a list of songs suitable for classroom use.*
5. *Design a lesson plan for a song included on your list.*

Many teachers are reluctant to introduce songs into their classes and yet students generally appreciate the opportunity to sing together. There are ways in which the teacher can overcome his diffidence. He may have a guitarist in the class who would enjoy leading the activity, or he may have access to records and record players. These helpers can assist in the very enjoyable experience of classroom music.

Not all teachers will want to exploit the structural features of the songs they use in the classroom. Songs are meant to be enjoyed as relaxation. Nevertheless songs can help reinforce specific teaching items. "In this way they can be a useful aid in the learning of vocabulary, pronunciation, structures and sentence patterns."[1]

Using Songs

Normally songs should not introduce language items; they should reinforce them. They may provide opportunities for pleasurable repetition and habituation of language features without producing boredom. Songs can be used to practice pronunciation, rhythm and stress, syntax and vocabulary.

While songs are a pleasant medium for language reinforcement, they can sometimes be a deceptive medium. As poetic language, lyrics sometimes include words for their sound quality. Consequently archaic or uncommon words are found in some songs. Similarly, variations in pitch unnatural to spoken language, may be natural to songs. Less often the natural stress patterns of English are adjusted to accord with the rhythm of the song. Ordinarily as Jack Richards has noted:

> Learners whose mother tongue has a syllable-timed rhythm, not a stress-timed rhythm as in English, will tend to stress English syllables more or less equally, acquiring one of the characteristics of a foreign accent. The natural rhythm of songs, with a regular

recurring beat between which are a varying number of unstressed syllables, happens to be the stress pattern of spoken English.[2]

A good teacher will take precautions to ensure that the language which the song reinforces is natural and useful.

Sources

There are a number of sources of instructional songs. Traditional songs such as "Auld Lang Syne" are adaptable into more common, natural language;[3] songs from the students' mother tongue can be roughly translated into English.[4] Adult students will especially enjoy the music and cultural content of folk songs. The following lesson plan uses the popular folk-song "El Condor Pasa" to reinforce the modal structure "would + rather".

LESSON PLAN

OBJECTIVES:

a) structural – to teach 'would + rather' + main verb in questions and statements.

b) phonological – attention to contraction forms of 'would': contrast of /d/ – /t/ in terminal position of a word, especially *would*.

c) cultural – an introduction to a folk-song, "El Condor Pasa".

TEACHING AIDS:

various kinds of fruits and vegetables, any items of contrast where choice can easily be expressed, a record player, the record – "El Condor Pasa", pictures of a hammer, nail, swan, forest, etc.

PROCEDURE:

a) Tell the students that you have been to the fruit store. Have them guess the items you have bought at the store. As they guess correctly, take the items out of a bag and ask: "Do you like _____?" (They are already familiar with this pattern).

b) Showing two items (e.g. an apple and an orange) ask: 'Would you rather eat an apple or an orange?' 'Would you rather write with a pencil or a pen?' Vary the main verb and continue asking preferences. Use the question form above and add:

What would he rather eat ––
I didn't hear him.

c) If the students are not speaking with contractions, stop for a quick review drill:

Teacher	Student
I would	I'd
He would	He'd

d) Replacement – Transformation exercises based on a student's response in (b):

I'd rather eat an *orange,*

substitute apple, pen, tennis, pear, (They change verbs accordingly). Transformations: question, negative.

e) By this time problems in the pronunciation of terminal /d/ should be obvious particularly among Chinese students. At a convenient time move into terminal /d/ – /t/ contrast drills. First, let the students listen to the different sounds; then have them repeat the sounds. Give physiological explanations as necessary.

would	woult	(nonsense)
feed	feet	
said	set	
build	built	
etc.		

f) Tell the students a very short story using 'would rather': (Make sure the story is acceptable to them, before using it. Fortunately most students will appreciate a joke):

"When I was very young I thought I would rather be a fireman than a teacher. Now that I am older I *know* I would rather be a teacher: I would rather fight wild students than wild fires."

Questions (oral-aural):

1) What did I think when I was very young?
2) What have I decided now that I am older?
3) Would I rather fight wild students or wild fires?
4) What did you want to be when you were very young?
5) Do you still want to be _____?
6) What would you rather be?

g) cue-question-answer progression drill:

1) teacher-secretary
   Student #1 Would you rather be a secretary or a teacher?
   Student #2 I would rather be a _____.
2) tall – short

3) happy – sad
4) beer – pepsi
5) pretty wife – smart wife (may not be antithetical, but they enjoy this nonetheless)
6) football – tennis
etc. with familiar vocabulary

h) continue with (g) having them formulate their own questions of preference for other members of the class.

i) Ask the questions which the song answers. Have visual aids ready for pictorial definition of problem vocabulary.

1) Would you rather be a sparrow or a snail?
2) Would you rather be a hammer or a nail?

etc. Also, ask why and have members ask each other why. Have them repeat answers of their classmates.

j) Introduce the song:
This song is about a man who would rather be a sparrow than a s..ail. He would also rather be a hammer than a nail, etc.

k) Play the song. Have the students listen carefully.
Ask: What does the man of the song want to be? (Make list on the blackboard).

l) Read the lyrics of the song. Ask students questions as necessary for comprehension.

m) Students listen to and repeat song.

n) Hand-out sheets with the song lyrics. Students and teacher sing the song with the record. Students will need to refer to sheets of the lyrics.

o) Hand-out exercise with portions of contrast in the song left blank. Begin, for example:

I'd rather _____. (see next page)

p) Students read (the brave can sing) their songs to the class. Teacher asks questions; students ask each other questions reinforcing "would rather" + main verb.

EVALUATION OF LESSON:

EXERCISE:

I'd rather _____

Yes I would

If I could,

I surely would.

I'd rather _____

Yes I would

If I could,

I surely would.

_____ I'd rather _____

Like a _____

A man gets _____

He gives the world _____

_____.

I'd rather _____

Yes I would.

If I could

I surely would.

I'd rather _____

Yes I would.

If I could,

I surely would.

A similar plan could be organized for other recent folk-songs. One which immediately comes to mind is "A Good Song" by Valdy. This song could be used to reinforce the subject-verb inversion following "neither". The following pattern from the song is repeated with different lexical items:

"I am not a rich man but neither am I poor".

This song with its minimized lexical difficulty and its concentration on one significant structural feature seems to be ideal classroom material.

Presentation of Songs

Before they sing the song students should be given the opportunity to use its difficult structures and vocabulary in conversation. The teacher can ask students questions using the language items which have already been taught and practiced, but which may require reinforcement. When possible the teacher should attempt to elicit parts of the song through questioning – as in the lesson plan for "El Condor Pasa" where the student is asked preferences including: "Would you rather be a hammer or a nail?" The song should then be written on the blackboard with words which carry the beat underlined. The students' comprehension of the song should be tested throughout. With the teacher students should clap the rhythm of the song.[5] The music can be taught by singing the song to "*la*."[6] After the teacher, and line by line, students can sing the song. Eventually they should be able to sing the entire song. To encourage its memorization, parts of the song can be erased until none of it remains on the blackboard and all of it remains in the students' minds. The innovative teacher will use the song in follow-up activities. To reinforce the difficult patterns of a song in writing and to present adult students with a creative challenge they enjoy, the teacher can ask his students to manipulate, or change the song to accord with their own poetic sensibilities. The preceding lesson plan for "El Condor Pasa" includes an exercise of this type. To reinforce the song's vocabulary and structures and as a spelling check the teacher can give part of the song as dictation. The difficult lexical items of the song can be sources of material for a word game. A game of opposites, for example, could expand upon the vocabulary of the song. And the list of possible activities continues. A song can be quite adaptable to the techniques used with other teaching aids. When the follow-up is complete it is time again to do what songs are most suited for – singing and enjoying them.

Other Types of Musical ESL

The title of this chapter – "Musical ESL" – suggests that ESL might be taught in a variety of musical media, not only classroom songs. Students will sometimes appreciate verbalizing their response to a piece of music. Sounds can stimulate some fascinating discussion. Opera might

provide the student with insight into English intonation and stress patterns. Of even greater importance is the possibility that use of music in the classroom may stimulate the student into finding it in the world outside and lead him to direct contact with a segment of his new society.

FOOTNOTES

[1] Jack Richards, "Songs in Language Learning", *TESOL Quarterly*, III, No. 2 (June, 1969) p. 161.

[2] Ibid, p. 162.

[3] Ibid, p. 164.

[4] Ibid, p. 166.

[5] Ibid, p. 167.

[6] Ibid.

GAMES

QUESTIONS

1. *Why are games excellent instructional devices?*
2. *Which games could be used for basic, intermediate and advanced levels of language instruction?*

Games are not only an excellent diversion and a useful means of varying class pace but they also are excellent instructional devices. In the vehicle of language, students are motivated to reach an immediate goal – winning a game! In games students learn by actively using the language. Their mistakes – because they mean a loss of points – are probably remembered longer and improved sooner than by any other classroom correctional technique. But games must be used sparingly to maintain their high level of interest.

A number of games are described in the following pages. Individual teachers should select games which are appropriate to the size and proficiency and mood of their class. Students who do not want to be involved in the game should be allowed to participate in an alternate activity. The teacher can lead the game whenever necessary to ensure that it continues at a brisk pace and that control is maintained. Above all, the teacher should feel free to shape the game in any way he can to meet the specific educational objectives of his students.

BASIC AND INTERMEDIATE LEVELS

For basic and intermediate classes the following games are very useful:

I'm Thinking of . . .

The teacher or a student will choose one vocabulary item from items pupils have been learning. He will whisper it to his partner. He says: "I'm thinking of . . ." Then he will call on other students in the class to guess. This is essentially a game to use vocabulary and simple structures.

Student A: I'm thinking of . . . . . .

Student B: Is it . . . . . .?

Student A: No, it's not . . . . . .

or

Student A: Yes, it is. It's . . . . . .

What Is It? (or Who Am I?)

This is another simple guessing game. (1) What is it? One student gives a description: "It has four legs and a tail." "It barks." Another student responds: "Is it a dog?" The first student answers "Yes, it is." (2) Who am I? One student describes his job. "I deliver letters." Another student responds "Are you a mailman?" The first student answers: "Yes, I am." For variation, the descriptions can be written and read to the class.

Twenty Questions

One student is sent out of the room while the class decides on an object, person or thing. When the student returns, he asks questions like: "Is it in the room?" "Is it big or small?" "Is it an animal?" (Note the questions can either be answered yes or no or by choosing an alternative in an "or" question. The question should not require long, explanatory answers.) The whole class can ask the questions of a person who has selected one of the three categories. This game can be played on any level; the students themselves control the complexity of questions.

Hang the Man

This is a spelling word game which can be enjoyable. One student thinks of a word and indicates the number of letters in it by drawing blanks. The student then draws a scaffold and a rope and proceeds to draw parts of a "hanged" man when students suggest letters not included in the word. If enough incorrect guesses are made to complete the drawing of the hanged man then the student wins. However, if the word is correctly completed first, then the class wins the game.

What Doesn't Belong?

Divide the class into two teams. Members of one team give a set of four words orally, one of which doesn't belong in the list: car, wheel, brake, basket. The other side must tell which word does not belong before the count of three. If this is done at a brisk pace, it can provide a real challenge.

Thematic Bingo[1]

Give the students a large square, divided into 16 boxes. Then give them an appropriate theme such as fruits and vegetables. Have the students fill in the boxes with names appropriate to the theme. For example:

APPLES	LETTUCE	SPINACH	CHERRIES
ORANGES	TOMATO	CANTALOPES	BROCCOLI
CABBAGES	POTATO	MELONS	CELERY
PEARS	PEAS	LEMONS	LIME

The teacher then, reads from his own list of fruits and vegetables while students try to make a "bingo".

Vocabulary Build-up[2]

One student says a three-letter word and then calls on a classmate who must give three words beginning with each of the letters of the cue. For example, student 1 says "car". The student he calls on may respond "cat, able, red". If this student cannot respond within a specified time limit, he must take the place of student 1 at the head of the class.

Spelling or Phonology Bee

Students are given certain "problem words" for spelling or pronunciation (using illustrations). Successful responses leave a student standing. The last person standing is declared the champion.

Simon Says

Students are obliged to follow the commands of Simon, given by a classmate. When the command does not come from Simon, students are obliged *not* to follow it. For example:

(Simon)	Student:	Simon says pat your head.
	Class:	Responds
(Simon)	Student:	Simon says raise your right hand.
	Class:	Responds
But	Student:	Stand up!
	Class:	Does not respond because the command is not from Simon.

Anyone who responds incorrectly to any of the Simon commands or responds at all to those not from Simon, becomes Simon and the game continues.

Rhyme Game

This is a good test of the students' discrimination of vowel sounds. Give a cue word, and ask each student to supply a rhyming word. For example:

Teacher:	bed
Student 1:	said
Student 2:	led
Student 3:	fed
Student 4:	shed

Gossip

The problems of communication become apparent in this game. The teacher whispers a good English sentence into the ear of a student. The student in turn transmits the whispered message to his neighbour. The last person to receive the message announces what he has heard and comparison is made with the initial cue.

ADVANCED LEVELS

At advanced levels, the teacher can safely assume that the students will be able to communicate more freely. Therefore, games requiring more information can be introduced here.

Charades

This is a well-known parlor game which can be modified to suit a second language classroom. A proverb or a familiar concept of some kind can be acted out by a member of one team. Members of the other team have to guess what the action means. They make statements identifying the action: for example, "The way to a man's heart is through his stomach." "The early bird catches the worm." etc.

The It Game

Describe a situation. Then ask a question about it so that another student can answer your question. Some good examples would be questions about the weather, distance, identification of a person, or a holiday.

Student A:	Everyone eats turkey. What day is it?
Student B:	It's Thanksgiving.
Student A:	I wore a heavy coat and boots today. What kind of weather is it?
Student B:	It's cold and rainy.

Do You Know Who?

The teacher starts by making a statement about someone or something without mentioning names. The students must then change it into a question using who, what, when, which, how, as object of the verb, etc. Another student will then be asked to answer it.

Teacher:	She discovered radium.
Student A:	Do you know who discovered radium?
Student B:	Yes, I know who discovered it.
	It was Madame Curie.

Students can have a lot of fun trying to "stump" each other with this high level guessing game; it takes thought and the ability to manipulate structures at a fast pace.

Bleep — the Nonsense Word Game

One person is asked to leave the room. The class then chooses a verb from a list on the board. The list is rubbed off before the person returns. The teacher starts the game by asking a sample question: "Do you *bleep* every morning?" Then the person who has come asks a series of questions to try and find out what "bleep" means.

Do you like *bleeping*?
Do you need any equipment to *bleep*?
Do you *bleep* alone?
How often do you *bleep*?
How many people can *bleep* at one time?

(The teacher can give hints for the questions to be asked: Ask him if he likes, needs, avoids, bleeping.)

A variation might be one person choosing a verb and the whole class asking the questions. This type of game provides opportunities to use the whole range of verbal structures and the question forms.

Alibi[3]

This is a well-known game which practices question forms in the simple past tense. The teacher begins by telling a story of a robbery.

> Two robbers went to such and such a bank in the town the Saturday before and stole a large sum of money. This happened between 10:00 and 10:30 in the morning.

The teacher then says that the police suspect two people and those two people are in the room. They, of course, say they are not the robbers. They were not near the bank that Saturday morning and, what's more, they have an alibi to prove it. They were together on Saturday morning especially between 10:00 and 10:30. The teacher makes certain that

everybody understands the meaning of the word "alibi". He then selects two people to take the parts of the robbers. At least one of these parts should be filled by one of the better pupils.

The teacher then goes on to explain that the "robbers" must go outside and make up their story. They can say that they were somewhere other than the bank – at a friend's house, a football match, a coffee house or that they were shopping, walking, driving or travelling on a train. The teacher can assist the robbers in preparing their alibi. He can warn them that if they say they were shopping, for instance, they both must know when they met, where they went, what they bought, what they paid for the article, what the shopkeeper was like, what the name of the shop was, where they went next, and so on. Then the teacher tells them that they will have about ten minutes to think of their story, after which one of them will come in and the class – now the "police" – will ask him questions. He must answer all questions, even though he may not have anticipated the question with his friend. After the "police" have asked him all the questions they want to, the other "robber" will come in and the "police" will ask him the same questions to see if he can tell the same story.

If the story is consistent enough then the "police" believe that these two are not the robbers who stole the money. If there are too many differences between the "robbers'" stories, the police find them guilty!

While the two students go outside to prepare their story, the teacher assists the class in preparing questions. This is extremely important. The teacher will have to tell the class the basis of the alibi. It might, for example, concern shopping so the teacher could begin drawing possible questions from the class. He can suggest questions himself, for example: "Then we can ask them – Where did you meet? Who got to the market first? Where did you go next? What time was it then? How long did that take?" He then calls in the first "robber" and the questioning starts. The teacher can intervene if necessary to clarify points and to correct mistakes. After the first "robber" has been questioned, the second one enters. Invariably, he will have difficulty answering some of the questions. At this point inconsistencies may arise. The class might ask: "What was the man in the shop like?" (The first robber has said that he was old and had black hair.) The second might answer: "He was young and had red hair." The teacher should not allow the students to mention these discrepancies in the stories until the questioning of the robber has been completed. Then the class discusses and votes on the guilt or the innocence of the two "robbers". The discussion leads naturally to practice in reported speech. "Tom said that the man was young."

Since many different alibis are possible the game can be played as often as the teacher wants. The students learn the art of inquisition and the "robbers" learn the art of evasion in a real battle of wits.

Inquisition

This game is used with a listening or reading exercise. Students are divided into two teams. Each team member makes up five questions on the information of the exercise. Then team members alternate asking and answering questions of the opposing teams. Points are awarded for correct answers.

FOOTNOTES

[1] This game is suggested by Julia Dobson in "Try One of My Games", *Readings on English as a Second Language* (Cambridge, Massachusetts, 1972), p. 363.

[2] Ibid, p. 371.

[3] This game is suggested by B. Woolrich in *English Language Teaching* XVII, No. 3 (April, 1963), pp. 122-25.

CHAPTER 8

PLANNING THE LESSON

PLANNING THE LESSON

QUESTIONS

1. *Why are lesson plans useful?*
2. *What are some principles to consider in lesson planning?*
3. *What are some ways of producing variety in a lesson?*

A lesson plan is useful for a number of reasons. It ensures that the teacher goes into the classroom knowing what he is going to teach and how he is going to go about it. It allows him to anticipate what teaching aids will be necessary. A clear idea of the structure of the lesson will help the teacher to avoid disrupting the flow of class activity when moving to another phase of the lesson. A lesson plan will help to keep the objective of the lesson in sight and may include a variety of activities in support of this objective. At the end of a formal lesson plan, space is provided for an evaluation of the completed lesson. This evaluation can be used in improving future lessons.

Format of the Lesson Plan

The following format may be used for lesson plans:

LESSON PLAN:

I. OBJECTIVES	The teacher notes the linguistic and cultural objectives of the lesson.
II. TEACHING AIDS	Teaching aids and equipment required by the lesson are listed.
III. PROCEDURE	A step by step strategy for meeting the objectives is outlined. This would include a recall of previously learned material as a basis for learning new material. The procedure should ordinarily exercise all the language skills. It should also return the new language items to the free and spontaneous world of real language and to the situations where they are conventionally used.
IV. EVALUATION	Following the lesson the teacher assesses the effectiveness of the lesson plan and suggests modifications for future reference.

A lesson plan should take into account the many ways in which language can be learned. It should provide practice with a grammatical point, explanation of the grammatical point, and it should return the grammatical point to its place in natural and spontaneous speech. A lesson plan should be flexible enough to allow students to exercise some choice. All students, for example, may not feel like playing "Twenty Questions" at 3:10 in a Tuesday lesson. Those who prefer to read through magazines and practice note taking on their own, should be encouraged to do so. And since language is not only learned in a formal way, it is good to provide the student with opportunities for informal learning. Some people may not enjoy studying language but they may enjoy cooking or carpentry. It would not be out of order in a language class to set a kitchen task for one group of students and a woodwork task for another. The need for communication and cooperation is created and the student is given an opportunity to exercise his language resources. Afterward in the classroom he can discuss his experience.

There are a number of innovative programs in Ontario which rely heavily on this experiential approach. Some classes for mothers resemble home economics classes; other classes for doctors seem to be courses in medicine. And if language learning is taking place, why not?

Even in more formal classes opportunities exist for language learning without language teaching. Students, for example, will be interested to learn about Canada, thus a history lesson could be prepared. Students can be given problems for discussion in small groups. The best problems are of the very concrete "What would you do if" variety, for example, "What would you do if you over-heard your child lie to a friend?"

Since most adults like to keep track of the day to day events in the newspaper, discussion of current events is often a beneficial experience. Nearly everyone will have an opinion on a proposed change in immigration policy or a new tax hike. A lesson plan should allow the student to apply what he has been taught in the more formal parts of the lesson to a discussion of a current news event.

Then, of course, a lesson plan can alternate its use of materials. One lesson, for example, might exploit the linguistic features of a song as in the case of the lesson plan for "El Condor Pasa" in Chapter 7, while another lesson plan might use songs for a Friday afternoon sing-song. One lesson might exploit the linguistic features of a "Dear Abby" reply while another might use the reply as a stimulus for discussion.

Variety in a lesson plan can be achieved in the following ways:

1. By shifting from an academic to a personal emphasis on the material being used. For example, following a newspaper story on using the bus, a teacher could ask academic, comprehension questions. He could then begin asking questions about the students' own personal experiences in using the bus.

2. By balancing the review of familiar material with the introduction of new material. A review can bolster the confidence of students: it can prepare a student for an introduction of new materials, or it can be a refuge from the frustrations of learning difficult, new language items. Every lesson should also teach something new, but the new must be carefully coordinated with the familiar.

3. By utilizing both intense and relaxed activities. A period of intense rapid drilling might be followed by a relaxed written exercise which allows the student to set his own pace.

4. By progressing from a controlled, manipulative activity to a freer, more communicative one. An introduction of the present perfect might begin with the repetition of present perfect patterns and proceed to use of these patterns in simulated meetings involving friends who have not seen each other in a long time. The situation would naturally elicit the present perfect forms — How have you been . . ., I haven't seen you in a long time, and so on.

5. By changing from a serious to a light-hearted tone. Games or jokes might be used to break the tension of a period of intense, academic activity.

6. By combining rapid, choral response with slower individualized responses. Individualized question-response drills can become very tedious — especially when a heavy amount of correction is required. A temporary shift to choral drilling can pick up the pace of the class and ensure that each student is involved.

7. By allowing the student to present cues and to ask questions. Communication is a two-way process. The student enjoys participating in both sides of a drill or conversation.

8. By grouping the students according to the demands of particular activities. A choral activity would necessitate a desk arrangement quite different from that of a small group, problem-solving activity.

9. By allowing the student to choose from alternative activities. For example, one group of students might be interested in playing a game while another group of students might want to learn a song. One solitary student might want to write grammar exercises from a traditional textbook. Opportunities for such individualized instruction should exist in the lesson plan. Adults appreciate the opportunity to select the way they learn.

A lesson plan cannot completely account for the dynamics of the classroom situation. The timing of activities will depend upon the students' interest and their ability to grasp the material. A lesson plan

might allocate ten minutes for an activity which may turn out to require twenty. Furthermore, unanticipated events occur in the course of the lesson and deserve immediate attention. These may even be a springboard to a brief exercise or explanation of a new linguistic point, or a confirmation of one that has already been taught.

CHAPTER 9

ASSESSING STUDENT PERFORMANCE

ASSESSING STUDENT PERFORMANCE

QUESTIONS

1. *What are some considerations in assessing student performance?*
2. *What are the limitations of tests?*
3. *How can testing benefit the teacher and the student?*
4. *What aspects of language can tests measure?*
5. *What techniques can be used in language tests?*
6. *How can test scores be helpful to the teacher and the students?*
7. *How do* reliability, validity, *and* practicality *relate to the construction of tests?*

THE QUESTION OF ASSESSMENT

How to Explain an Evaluation

Adult students will often want an assessment of their English either for their own satisfaction or for job applications. Teachers have to translate what may be a rather technical awareness of the student's capacities and weaknesses into a language that the student and his potential employer will understand. Saying that a student has a 90% standing may be very misleading to the student and confusing to a potential employer. It is better to explain the student's abilities in rather concrete terms. In this way he can know how much more English he needs in order to accomplish his purposes, and his potential employer can measure his suitability for a job.

Evaluation Scales

Students will often request letters of evaluation when they leave a language programme. The teacher wants to be as positive as possible yet he may not know how or where to begin. It is often useful to set up a scale for each of the language skills – listening, speaking, reading and writing. Each gradation of the scale should express in positive terms a language ability. Skill evaluation scales like those which follow might be a useful and more objective substitute for letters or grades:

LISTENING	SPEAKING	READING	WRITING
1. Can understand radio, telephone, and face to face conversations; Can function as a native in high content listening situations – i.e. lectures etc.	1. Can function as a native – on telephone or in face-to-face conversation – with no major structural or pronunciation errors.	1. Can read anything in the newspapers, and should be able to read materials related to his/her work. Is generally at a reading level comparable to a native of the same age.	1. Can write many prose types-description, exposition, argument – without significant structural or stylistic errors.
2. Can understand most natural conversation. Has difficulty with high content items, and idiomatic speech.	2. Can function in normal conversation; has some structural and pronunciation errors, though meaning can be easily discerned.	2. Can read anything in the newspapers and should be able to read materials related to his work. Will require time and a dictionary.	2. Can write letters, memos. Can carry on day to day writing requirements of adult life (lists, cheques, applications, etc.) – without significant structural errors.
3. Can generally understand natural conversation; will often require repetition and rewording.	3. Can function in normal conversation with hesitation – may have to repeat and reword what he/she says; has many structural and/or pronunciation errors.	3. Can read some things in the newspapers with difficulty. Will require time and a dictionary. Occasionally misinterprets and misunderstands.	3. Can write textbook exercises. Is incomprehensible in a free writing situation.
4. Can understand only basic conversations with low content and few idioms.	4. Can communicate simple needs and requests but is limited to simple phrases. Is often incomprehensible in normal conversation; has many structural and pronunciation errors.	4. Can read only those exercises which have been drilled orally in class.	4. Can copy.
5. Cannot understand any English.	5. Cannot speak any English.	5. Cannot read English.	5. Cannot write English script.

Is Testing Important?

If a student enters a programme voluntarily and doesn't have to account for his presence, testing will probably not be a very important part of his curriculum. However, if the student has to account for his presence to someone, perhaps an employer or Manpower agency, then testing may be considerably more important. Many students have taken tests throughout their lives and simply believe that they cannot learn without them; others may be totally intimidated by tests. Once again the teacher will have to coordinate the aims of his teaching with the particular interests of his students.

In many programmes testing is required. If the student intends to further his education in Canada, this testing can be a good opportunity for introducing him to North American styles of tests. He should, for example, experience the demands of multiple choice, true and false, completion, and matching types of questions as well as less controlled essay questions. As he becomes familiar with different types of examinations he may enjoy contributing questions to his own examination or, with a group of classmates, constructing an entire examination on material which he has learned in class. Certainly at some point adults should be encouraged to make some sort of 'know thyself' assessment of their language abilities. An internal awareness of strengths and weaknesses may be more motivating than any assessment imposed from outside.

IF YOU DO TEST

Gloria Fougere

Testing has a number of weaknesses. It has been attacked because of the psychological strain which it places on the student. This strain in turn may affect his performance. And since it is generally not possible to overcome all the difficulties encountered in test construction, tests cannot be considered absolute measures. In addition, language tests rarely, if ever, actually test the student's ability to communicate effectively.

In spite of these weaknesses, many teachers and most adult ESL students seem to favour some form of testing. For the teacher, a test can confirm an assessment based on daily contact with the student, or it may indicate a weakness which has gone unnoticed. For the student, a test can give a more objective evaluation than a sympathetic teacher might provide. In short, tests may be used as an adjunct to the teacher's own assessment of a student's performance.

Categories of Tests[1]

Tests may be categorized in many ways depending on their origin, purpose, skill tested or testing techniques:

TABLE I

Category	Types of Tests			
1. Origin	Professionally-Constructed		Teacher-Constructed	
2. Purpose	Aptitude	Proficiency: Readiness, Placement, Diagnostic	Achievement: Progress	Programme's Effectiveness
3. Skill	Listening	Speaking	Reading	Writing
4. Techniques	Oral Interview, Dictation	Short-Answer Item, Composition	Multiple-Choice, Translation	

Professionally-constructed tests are those large-scale, standardized tests, generally purchased from professional testing services, usually for the purpose of testing aptitude or proficiency, but sometimes achievement in a commercially developed textbook course.

Teacher-constructed tests are generally based on the objectives of a specific course of study and comprise only one element in the total evaluation of the student.

Aptitude tests measure the student's ability to learn a second language. They are used to predict a student's potential or future performance in a second language.

Proficiency tests measure the student's present performance level (i.e. what he can *do* linguistically). How the student attained this level is not considered as the tests are not based on the instructional objectives of a specific course. Once tested, the student is then placed at a certain level depending on the degree of proficiency demonstrated. The test results are not only for placement but also for diagnosing individual weaknesses.

Achievement tests are course-tied (i.e. they measure linguistic success in a specific course). They are important to both student and teacher because they indicate whether or not material taught has been learned. Such tests are also used to determine the effectiveness of various instructional materials and techniques. They must contain only material which has been taught.

Testing Techniques

Oral Interview tests elicit responses from a student. These responses are graded.

Short-answer Item tests require the student to respond to cues and directions such as: change to past, change to negative, fill in the blank or complete the sentence.

Dictation tests require the student to write what he hears.

Composition tests require the student to express himself in writing. They may take the form of structural or thematic manipulations of model paragraphs. Or they may take the form of free written responses on specified topics.

Translation tests require the student to express in the second language a selection he is given in his first language or *vice versa.*

Multiple-choice tests require the student to select a correct response from several alternatives.

Four skills are generally associated with language: speaking and writing as production or encoding skills and listening and reading as comprehension or decoding skills. Use of all four skills requires knowledge of vocabulary and grammar. Listening and speaking require, in addition, knowledge of the sound system. Tests should evaluate one specific skill at a time. However, most testing techniques involve multiple skills, as with multiple-choice listening tests which might involve reading and writing skills. Care should be taken "to keep the printed alternatives brief and lexically and grammatically simple so as to minimize the reading factor".[2]

Characteristics of Tests

Any test, to be an accurate and usable measure, must be valid, reliable and practical. *Validity* refers to how well the test measures what it is supposed to test. For example, an oral test should test the speaking skill, a listening test, listening and so on.

The use of *printed* multiple-choice alternatives in a listening test involves two language skills, listening and reading. Does an incorrect choice indicate a listening or reading deficiency? Since multiple skills are involved, this question is difficult to answer and the validity of the test is uncertain. The listening skill might be better tested using multiple-choice *picture* alternatives.[3] In the same way, the components of language must be isolated for testing: the choice of vocabulary in grammar tests must be carefully controlled to ensure that grammar *not* vocabulary is tested.

Another factor in determining the validity of tests is how well the scores compare with those of other tests and the evaluation of the classroom teacher. If, for example, an "A" student obtains a very low score (and assuming that other variables remain constant), the validity of the test must be questioned.[4] Test scores should correlate closely with scores obtained on other similar tests.

Reliability refers to the stability of test scores. They should be approximately the same regardless of the day or time of the test. Alternate forms of the test administered one after the other should result in similar scores. Several scorers should arrive independently at the same score for the same test with the same student.[5] In this respect, multiple-choice tests prove very reliable; however, the reliability of other testing techniques can be improved by clearly defined marking schemes. These are discussed further in the section on construction and scoring.

Practicality refers to such factors as the length of time necessary for administration of the test, the number of personnel required, equipment necessary and the cost of providing the test.

Construction and Scoring of Tests

Test construction is not a simple step by step process. Tests must not only be valid, reliable and practical but they must also give meaningful results – and this necessitates a scoring system.

Let's examine the test construction of three types of achievement tests: oral production tests, multiple-choice structure tests, and reading tests.

Type of test – Oral Production Test

Aim – to measure listening comprehension of, and fluency in, structures taught in class.

Technique – short-answer item.

Format – 3 sections, varying degrees of complexity in cue and operation required.

Scoring – graded in relation to degree of complexity in cue and operation required.

TABLE II

Section	Item Tested	Complexity of Cue & Operation	Scoring
A	sentence pattern comprehension and manipulation; tense usage; question-word questions	greatest degree of complexity in cue and operation to be performed	50%
B	tense form manipulation	cue and operation less complex	30-40%
C	phonological features	cue and operation least complex	10-20%

The time required for administration is another consideration. If the test is to be given in a laboratory (i.e. all students tested simultaneously), time will not be as significant a factor as if the teacher is to give the test on a one-to-one basis. The sample oral tests in appendix B of this section contain 25 test items. Each question should be asked twice. The entire test will require 7-10 minutes per student. For a class of 15, one teacher needs 1¾ to 2½ hours on a one-to-one basis. To establish a measure of reliability, an alternative form may have to be given shortly afterwards, requiring an equal block of time. A test given in the laboratory and taped could be scored by several teachers. Instead of using alternate forms, some measure of reliability could be determined by having these teachers score each tape. At some point the teacher must estimate the number of questions possible in the time available allowing sufficient time for the student's response.

The Subject + Verb + (pro)Noun + 'to' – Infinitive structure might be tested in the following way.

Cue	Response
Command or request + question which will elicit the pattern eg. Please put away your books What do I want you to do?	Subject + verb + pronoun + 'to' infinitive. You want me to put away the books

The Subject + Verb + 'that' + Clause structure might be tested in the following way.

Cue	Response
Direct speech statement + request for information	subject + verb.
eg. John said, "I'll be there next week."	He told you that he would be there next week.

Scoring

In Table II a distribution of marks was suggested. About 50% of 125 points could be allotted to the most difficult Section A. Fewer points could then be allotted to the less difficult sections, B. and C.

If there are 25 questions this means five marks per question. These five marks can be used to assess quality of response. The following mark allottment might be used:

5 marks – structurally correct response with good speed and fluency of delivery.

4 marks – structurally correct response with poor speed and fluency of delivery.

3 marks – response mistaken in one element, speed and fluency of delivery good.

2 marks – response mistaken in one element, speed and fluency of delivery poor.

1 mark – serious mistakes in structure but question understood.

0 mark – no response.

Also this scoring system could be modified to measure other items including pronunciation or appropriateness. An abbreviated scoring system using three marks might be more workable in some cases. These could be assigned as follows:

3 marks – natural, correct response to question.

2 marks – response adequate but mistaken in one or more elements *or* part of question understood and answered.

1 mark – response inadequate but question understood.

0 mark – no response or question not understood.

"Adequate" and "inadequate" may need further definition. For example, if the teacher says: "Please put away your books." What do I want? and the student responds: "You want me to put away my books," this answer would merit 3 marks. Other responses would receive other marks:

A. you want I put away my books	2)	adequate
you want I put away mine books	2)	but
you want me put away mine books	2)	mistaken

want I put books	1)	inadequate but
put away books (gesture indicating self)	1)	question understood
no response	0)	question not
you want put your books	0)	understood

B. (examples of negation given)

1. They should move to another house. Negative _____

2 marks	1 mark	0 mark
They shouldn't move.	They don't should move.	They should move.
They should not move	They no should move.	They should have moved.
		Should they move.

C. (examples of interrogation given)

1. They wanted to see City Hall. Interrogative _____ ?

2 marks	1 mark	0 mark
Did they want?	Did they wanted?	They did want.
	Do they wanted?	They want.
	Wanted they?	They didn't want.

One example of an oral production test is included in Appendix B of this section.

Multiple Choice Test

Multiple choice tests can provide various cues for various types of responses in reading or listening comprehension tests.[6] Type 1 for example, requires the student to select a rewording of the information of a comprehensive sentence:

1. If John hadn't been driving so fast, he wouldn't have got a ticket.
   This means:
   (a) John wasn't driving fast but he got a ticket.
   (b) John was driving fast and he got a ticket.
   (c) John wasn't driving fast and he didn't get a ticket.
   (d) John was driving fast but he didn't get a ticket.

Type 2 requires the student to choose an appropriate response to information provided in the cue.

2. I say, "John got a ticket because he was driving too fast.
   You say:
   (a) "Yes, but he wouldn't have got one if he hadn't been driving so fast".
   (b) "Yes, but he would have got one if he had been driving so fast".
   (c) "Yes, but he wouldn't have got one if he had been driving so fast".
   (d) "Yes, but he would have got one if he hadn't been driving so fast".

Type 3 requires the student to complete a sentence with an appropriate structure.

3. If John hadn't been driving so fast, he _____ a ticket.

   (a) would have got.
   (b) wouldn't had got.
   (c) wouldn't have got.
   (d) wouldn't had get.

Each type tests the student's ability to recognize English structures and to choose ones appropriate to the information provided. These multiple choice tests are commonly given as written tests though they might be used orally. It might be noted, however, that the possibility of error increases in proportion to the language skills involved.

Multiple-choice questions can be written in several ways:

1. My wife wants (i) (me) (me to) (I to) look at houses.

2. My wife wants _____ look at houses.
   (a) I (c) me to
   (b) me (d) I to

3. (a) My wife wants I look at houses.
   (b) My wife wants me look at houses.
   (c) My wife wants me to look at houses.
   (d) My wife wants I to look at houses.

4. Fill in each blank with one of the following: before, since, when
   (a) He left the office _____ he had finished his work.
   (b) He has been working _____ I arrived.
   (c) He should go on a diet _____ he gets too fat.

Multiple choice tests are reliable because the possibility of error is limited. Marking is consistent because answers are either right or wrong.

Since many examinations, including driving tests and trade examinations, are in a multiple-choice format, students will benefit from practice in this technique.[7]

Reading Tests

Reading is a composite of skills. Macnamara[8] has distinguished seven components:

1. perception of words
2. perception of strings of words in grammatical sequence
3. interpretation of words.
4. interpretation of strings of words in grammatical sequence.
5. anticipation of the sequence of words beyond the reading point.

6. articulation of words.
7. articulation of strings of words in grammatical sequence.

1. Testing the perception of words:

Circle the words which are the same:

seat	sit	seat
won	won	win
vine	wine	vine

2. Testing the perception of strings of words in grammatical sequence:

Put an "X" beside the phrase which is the same:

in the desk
- (a) on the desk
- (b) in the desk
- (c) on the desk.

3. Testing interpretation of words:

tool
- (a) something to cook with
- (b) something to work with
- (c) something to study with
- (d) something to write with

4. Testing interpretation of strings of words:

If John hadn't been driving so fast, he wouldn't have got a ticket.
(a) John wasn't driving fast but he got a ticket.
(b) John was driving fast and he got a ticket.
(c) John wasn't driving fast and he didn't get a ticket.
(d) John was driving fast but he didn't get a ticket.

5. Testing anticipation of the sequence of words beyond the reading point.

Peter enjoys eating out. Of course, he doesn't like the greasy-spoon variety of restaurant so he usually goes
(a) to greasy-spoon restaurants
(b) to better class restaurants
(c) home
(d) to a friend's house.

The following appendices are samples of the types of tests discussed in this chapter.

FOOTNOTES

[1] David Harris, *Testing English as a Second Language* (New York, 1969), Chapter 1.

[2] D. Harris and L. Palmer, *CELT (Comprehensive English Language Test for Speakers of English as a Second Language* (New York, 1970), p. 13.

[3] The question of cultural influences on visual perception arises however.

[4] It is possible, though less likely, that the teacher's assessment is inaccurate.

[5] For details on methods of estimating reliability see Harris, *Testing English as a Second Language*, Chapters 2 and 12 and Valette, *Modern Language Testing*, Chapter 4.

[6] Other frequent uses of multiple-choice tests are for vocabulary, reading and phoneme discrimination. In phoneme discrimination tests, the student listens to an utterance and is asked to choose between two responses:

e.g. Student hears: The man's watching the boy.

Student sees: (a) The man's watching the boy
(b) The man's washing the boy

Some tests use picture choices to eliminate errors attributable to deficiencies in reading or spelling. *The Sound System of English* contains a detailed description of phonemes. It is available, free of charge, from Citizenship Bureau, 400 University Avenue, 24th Floor, Toronto.

[7] In addition, universities require non-native speakers to take general proficiency tests, such as the Michigan Test or TOEFL Test, which are also multiple-choice.

[8] J. Macnamara, "Comparative Studies of Reading and Problem Solving in Two Languages" *TESOL Quarterly*, Vol. 4, No. 2, June, 1970.

[9] Rebecca Valette, Modern Language Testing (New York, 1967), Chapter 7.

APPENDIX A

Oral Test 1

Do not distort your normal speaking manner, each question should be given twice.

Teacher's Action

A. 1. Show the book — What's this?

2. Put the book under the table — Where is the book?

3. Put three pens on the table — How many pens are there on the table?

4. Show pieces of paper — What colours are these?

5. Show your watch — What time is it?

6. Have student look out the window — What is he doing?

7. What do you do every morning?

8. I eat lunch every day. Ask me what time.

9. My husband is working. Ask me where.

10. What's the date today?

B. (a) **Listen to the example:**
Now they're reading the newspaper (2) (Give twice)
Every day they (2) _____.

He's going to school now. (2)

1. Every day he (2) _____.

They're at the hospital. (2)

2. Yesterday they (2) _____.

(b) **Change to negative.**
Example: They're reading the newspaper. (2) **Negative.** They ____.

3. He's watching television. (2) **Negative.** He _____.

4. They study their lessons every night. (2) **Negative.** They _____.

5. There are some books on your desk. (2) **Negative.** There _____.

(c) **Change to interrogative**
Example: They're reading the newspaper. (2) **Interrogative** _____?

6. They drink coffee every morning. (2) **Interrogative.** _____?

7. She's writing a letter. (2) **Interrogative.** _____?

8. There's some coffee in the cup. (2) **Interrogative.** _____?

(d) Listen to the examples: This is John's house. It's (his) (2)
This is your house. It's (yours) (2)

9. This is my house. It's (2) _____.

C. **Listen and repeat.** Example: He's a student (2) _____.

1. Is he washing the windows? (2) _____?
2. She's leaving the city. (2) _____.
3. What's he drinking? (2) _____?
4. Who was your teacher? (2) _____?
5. She comes to school every day. (2) _____.

APPENDIX B

Multiple-Choice Structure Test 1

Put an "x" beside the correct answer:

1. Whose screwdriver is this?
   It's _____.
   ( ) a. of me
   ( ) b. mine
   ( ) c. my

2. Is this your tool box?
   No, _____ tool box is on the other bendh.
   ( ) a. mine
   ( ) b. I
   ( ) c. my

3. What is that beside your box?
   There _____ a pair of pliers there.
   ( ) a. is
   ( ) b. are
   ( ) c. am

4. What are you doing now?
   I _____ this screw.
   ( ) a. am tighten
   ( ) b. tightening
   ( ) c. am tightening

5. Where is your friend?
_____ in the restaurant across the street.
( ) a. He is
( ) b. Is
( ) c. He

6. What time does he go to lunch?
At twelve o'clock. I _____ at one o'clock.
( ) a. am go
( ) b. go
( ) c. going

7. I go to lunch at one o'clock too.
Good, Where _____ eat your lunch?
( ) a. you
( ) b. do you
( ) c. are you

8. I don't go to the restaurant for lunch.
I _____ some sandwiches from home every day.
( ) a. bring
( ) b. am bring
( ) c. bringing

9. What does your friend bring?
He _____ bring anything.
( ) a. not
( ) b. doesn't
( ) c. isn't

10. My friend eats salad at the restaurant every day.
_____ he like sandwiches?
( ) a. no
( ) b. Isn't
( ) c. Doesn't

11. My friend likes salad. I like sandwiches.
_____ you eat sandwiches.
( ) a. Does
( ) b. Are
( ) c. Do

12. Are you married?
Yes, I _____ a wife and two children.
( ) a. am have
( ) b. have
( ) c. am having

13. Are the children boys or girls?
One is a boy and _____ one is a girl.
( ) a. the other
( ) b. other
( ) c. the

14. I don't have any nails.
Where _____?
( ) a. the nails are
( ) b. are the nails
( ) c. do the nails

15. The nails are _____ the bench in the corner.
( ) a. in
( ) b. on
( ) c. at

16. There is your friend. Is he walking with the boss.
No, he _____.
( ) a. doesn't
( ) b. isn't
( ) c. not

17. Where does your friend live?
Near _____ here.
( ) a. from
( ) b. _____
( ) c. at

18. What is he doing now?
He _____ to the foreman's office.
( ) a. going
( ) b. is go
( ) c. is going

19. What time is it now?
It's _____
( ) a. before one ten minutes
( ) b. ten minutes to one
( ) c. after ten minutes one

20. Let's go to lunch now. Where is the cafeteria?
It's the _____ at the end of the hall.
( ) a. big, yellow room
( ) b. yellow, big room
( ) c. room big, yellow

21. Is there a coffee machine in the cafeteria?
Yes, there is, but _____.
( ) a. the coffee, it is terrible
( ) b. the coffee is terrible
( ) c. is terrible the coffee

22. Let's go to the restaurant. I _____ like bad coffee.
( ) a. not
( ) b. no
( ) c. don't

23. I don't like the restaurant coffee.
_____ a coke machine in the cafeteria.
( ) a. There is
( ) b. It is
( ) c. Is

24. Are you ready to go now?
Just a minute. I _____ this now.
( ) a. finish
( ) b. am finishing
( ) c. am finish

25. How much time do we have for lunch?
( ) a. forties minutes.
( ) b. forty minute.
( ) c. forty minutes.

APPENDIX C

English Reading Test 1

Read and answer the questions:

There is a small electrical company in Etobicoke. A friend of mine works there. He likes his job very much. He lives in Scarborough. Scarborough is far from Etobicoke. He drives to the shop at seven o'clock every morning. There is a lot of traffic at that time. He doesn't like that.

Put an "x" beside the correct answer:

Example: There is a small _____ in Etobicoke.
( ) a. plumbing company
(x) b. electrical company
( ) c. painting company

1. A friend of mine works in a small electrical company _____.
   ( ) a. in Etobicoke
   ( ) b. in Scarborough
   ( ) c. far from Etobicoke

2. My friend _____.
   ( ) a. doesn't like his job.
   ( ) b. likes his job.
   ( ) c. likes his house.

3. My friend's house is _____.
   ( ) a. near his shop.
   ( ) b. in Etobicoke
   ( ) c. far from Etobicoke

4. There is a lot of traffic.
   ( ) a. at seven o'clock in the morning.
   ( ) b. at seven o'clock in the evening.
   ( ) c. at six o'clock in the morning.

5. My friend doesn't like _____ in the morning.
   ( ) a. the traffic
   ( ) b. his job
   ( ) c. people

Read the next part and answer the questions:

Today is Sunday. My friend isn't working today. He and his wife are driving to Etobicoke. They are looking for a house. They want a house in Etobicoke. The houses there are not cheap. There is a nice house for sale seven blocks from the shop. They want this house.

Put an "x" beside the correct answer:

6. My friend _____.
   ( ) a. doesn't work on Mondays.
   ( ) b. doesn't work every Sunday.
   ( ) c. drives his wife to work on Sundays.

7. My friend is driving to Etobicoke _____.
   ( ) a. with his wife.
   ( ) b. with his friend.
   ( ) c. alone

8. My friend and his wife want _____ in Etobicoke.
   ( ) a. a shop
   ( ) b. a job
   ( ) c. a house

9. The houses in Etobicoke are not _____.
   ( ) a. cheap
   ( ) b. expensive
   ( ) c. nice

10. My friend and his wife like the house _____.
   ( ) a. beside the shop.
   ( ) b. seven blocks from the shop.
   ( ) c. seven blocks from their house.

11. This house is _____.
   ( ) a. for sale
   ( ) b. cheap
   ( ) c. not nice

APPENDIX D

Written Test 1

1. Look at the examples. Answer the questions.

   Examples:
   Mary is a nurse. Does she work in a hospital?
   Yes, she does.

   Peter fixes cars. Is he a plumber?
   No, he isn't.

a. Anna is a typist. Does she work in a restaurant?

b. John fixes pipes. Is he a plumber?

c. Helena and Giovanna are dressmakers. Do they make dresses?

d. Mr. and Mrs. White go shopping every Saturday morning.
   It's Saturday morning now. Are they at home?

e. George and Maria have three children, Helen, Mary and Elizabeth.
   Do they have any boys?

f. They drink coffee every morning. Did they drink coffee yesterday morning?

_____

2. Look at the examples. Fill in the blanks.

Examples:
(live) I live in Toronto.
(b) John was here yesterday.
(walk) They walked to school this morning.

a. (be) We _____ in the classroom now.
b. (work) George is a bookkeeper. He _____ in an office
c. (come) He _____ to our house last night.
d. (be) Today is her birthday. She _____ born in 1950.
e. (have) Mary drives to work. She _____ a car.
f. (watch) We _____ the news on television last night.

3. **Look at the examples. Tell about the Smiths.**

Examples:

Mr. and Mrs. Wilson have three children.
Mr. and Mrs. Smith don't have three children.

Mr. and Mrs. Wilson are at home tonight.
Mr. and Mrs. Smith are not at home tonight.

a. Mr. and Mrs. Wilson went to Italy last year.

_____

b. Mr. and Mrs. Wilson were born in Canada.

_____

c. Mr. and Mrs. Wilson like movies.

_____

d. Mr. and Mrs. Wilson are Canadians.

_____

e. Mr. and Mrs. Wilson live in a house.

_____

f. Mr. and Mrs. Wilson bought a car last month.

_____

4. **Look at the examples. Ask about John**

Examples: Mary is sick today.
Is John sick too?

Mary studies English
Does John study English too?

a. Mary was in New York last week.
_____?

b. Mary spoke to them yesterday.
_____?

c. Mary works in a hospital.
_____?

d. Mary has a dictionary.
_____?

e. Mary is late.
_____?

f. Mary knows the address.
_____?

5. **Look at the examples. Make questions**

Examples: They work. Ask where and when.
Where do they work?
When do they work?

a. He ate. Ask what, where and when.
What _____?
Where _____?
When _____?

b. She gets up every morning. Ask what time
What time _____?

c. They were at the movies. Ask when and how long.
When _____?
How long _____?

6. **Look at the example. Put a line under the correct word.**

Example: He lives (on at in) College Street.

a. I came to Canada (on at in) July.

b. He doesn't work (on at in) Saturdays.

c. Do you go (at to in) the restaurant for lunch?

d. They were here (till for from) two o'clock.

e. Did she buy a scarf (at from on) Eaton's?

7. **Look at the example. Make a sentence.**

Example: She fine is today.
She is fine today.

a. Everyday go to they work

_____

b. last bought car week he black a

_____

8. **Put one word in each blank**

I her his hers them she my their me

a. Are you a teacher? No _____ am a student.

b. Is that your car? No, _____ car is green.

c. I found a scarf. Is it Mary's? Yes, it's _____.

d. Do you know the Smiths? Yes, I visited _____ last night.

e. Did you say "Hello" to Helen? Yes, but she didn't say "Hello" to _____.

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